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GRADE SIX CLASSROOM WRITING EPISODES: TASK, PRODUCT, RESPONSE, AND CONGRUENCY OF UNDERSTANDING BETWEEN TEACHER AND STUDENT

by

SUSAN GEORGE MACLEAN

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Date. September 7 ... 1984

DEDICATION

Philippians 4 : 20

Romans 8 : 28

ABSTRACT

This study of classroom writing episodes investigated the writing task, the written product, the response to the written product and the congruence of understanding of these elements between teachers and students. The writing episodes were observed and recorded from their initiation to their conclusion in suburban schools in each of three classrooms at the grade six level. Two students who were perceived by their teachers to be able writers were focused upon in each writing episode. Interviews were held with the teachers relating to their intentions for the writing episode and their understanding for the writing task. Following the writing episodes, retrospective comments relating to the writing task, the written product and the response to the written products were elicited from the students with reference to the videotapes of that particular writing episode and the students' written products. Similar interviews were held with the teachers in order to gain insight into their perceptions of the written product and the response to the written product.

The audiotapes and videotapes of the interviews and the writing episodes were transcribed and analyzed according to their relevance to the writing task, the written product, response to the written product and understanding between teacher and students. The videotapes were transcribed by utilizing a method of transcription that parallelled spoken language and observed behavior over time, providing a written record of the writing episodes.

The teacher-sponsored writing tasks were pedagogical requirements intended to extend the students' techniques and competencies in writing.

No audience beyond that of the developed classroom writing community of teacher and peers was intended for the written products. The profound influence of the teacher upon the students was evident in the directions taken by the students in writing development and in the presentation of the final form of the written product.

Observed response to the writing in process and to the completed written products, given by teachers and peers, was intended to improve and extend competencies in writing.

In addition to determining the congruency of understanding between teacher and student in relation to the writing tasks and subsequent written products, the latter were appraised to determine whether the characteristics and quality of the writing were in keeping with the writing of students at this age level as determined by recent research findings. For that purpose, the written products of the six chosen writers were appraised on the basis of stylistic, affective, cognitive and moral measures developed by Wilkinson et al. (1980).

There were essential congruencies of understanding between teachers and students in elements of instruction in writing. An implicit understanding shared between teacher and students had been built up over time in the classroom. Through an awareness of this implicit understanding, teachers might become more effective instructors. Researchers might also consider these implicit understandings before undertaking classroom research.

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Chapter I

INTRODUCTION AND STATEMENT OF THE PROBLEM

Life in classrooms is like no other phase of existence. Vygotsky (1962) suggested that if children at certain ages were not school-children, the way they think would be changed (p.82-87). A most interesting element of classroom life is the relationship between teacher and students, and the understandings they develop in working together over the course of a school year. Classroom life is immediate and ephemeral. Few studies have used the recent availability of media methodology to substantiate episodes of classroom life. Reported research of in-classroom episodes of any kind has been minimal.

Classroom writing episodes are a fascinating interaction of children and teachers learning and writing and teaching. Children do not generally enter school with well-developed competencies in writing. It is expected that the school will develop the child's writing. Each classroom setting, each episode, is unique. Although there has been rising interest in children's writing, involving both educators and the general public, there has been little basis for a common knowledge of classroom writing. The classroom settings created by teachers and students in 1984 are very different from those remembered by people one generation or older than present-day students. A valid description of classroom writing episodes is needed, especially at a time when children's writing abilities and educator's teaching methods are being questioned.

The small number of studies of classroom writing has isolated the classroom research that did exist either until a larger amount of research has been amassed, or until the research has reached those teachers

able to measure it against their own experience to test it for the 'ring of truth'. How can what is going on in classrooms in the area of writing be described with validity? From the observation and study of even limited classroom writing episodes, valuable information may be obtained.

Media technology has provided a viable methodology for recording classroom episodes. They are now durable beyond their day, presenting the opportunity of a visual and aural record of the language and behavior of classrooms. The transcribed form of writing episodes, taken from the recordings, provides another useful medium. Even though this study has been focused upon the understanding of the teachers and students of the task, the written product and the response, further knowledge of writing episodes featured in this study could be developed.

Problem

There are certain expectations of the written products of students at the grade six level in Alberta schools. (Alberta Education, 1982). These expectations are intended to ensure that students completing this final elementary grade have been moving forward along their developmental continuum in language, and have achieved the capacities necessary for carrying on at a high school level. Periodically, concerns have arisen that educators have not accomplished a suitable level of writing ability in their preparation in students. In order to answer these concerns a more specific examination of children and their writing in classrooms is necessary, as well as of the interaction between the teacher and students in the school situation.

Purpose of the Study

This study is intended to extend both the knowledge of children and their writing, and the understanding of the teacher and the student of a writing episode, by describing what actually happened in the classrooms in the area of written expression. The research was an endeavour to observe and describe writing episodes of grade six students in a school situation. The intent was to examine teacher sponsored writing in the context of actual classroom settings with the regular classroom teachers and their students. Information was gathered from the teachers and the students in each class, on the purpose for writing, the pre-writing activities, the writing episode, the written product, and the response to the writing episode and the written product. Data collected were used to ascertain what these students and teachers did during a writing episode, and the congruency of their understanding.

Definition of Terms

In this study certain terms used are defined as follows:

Grade six able writer: A grade six student judged by the current language arts teacher to be capable of producing written compositions of a high quality in relation to other grade six children's written compositions (Nolan, 1978).

Stimulated recall: The stimulating of the writer's recall of covert mental activity involved in the composition of a written piece by the viewing of a videotape recording of the writing act (Nolan, 1978).

Discourse: This term is used in a general way to indicate the exchange of ideas through language.

Writing episode: What has occurred from the teacher sponsored initiation of the student's writing to its conclusion.

Written product: What the writer creates during the writing episode.

Response to the written product: Reactions to the written product made by the writer, the teacher and/or other audience.

School situation: The instructional setting where the writing took place.

Research Questions

The research questions are focused upon the writing episode in the school -- the task, the written product, the response of the teacher and student to the written product, and the relationship among these elements.

Questions concerning the writing task:

1. What was the nature of the writing task as observed?

2.a/ What was the teachers' understanding of the purpose of the task?

b/ What was the teachers' understanding of the task in terms of the projected audience?

3.a/ What was the students' understanding of the purpose of the task?

b/ What was the students' understanding of the task in terms of the projected audience?

Questions concerning the written product:

1. What was produced?
2. How did the written product relate to the students' understanding of the purpose and audience of the task?
3. How did the written product relate to the teachers' understanding of the purpose and audience of the task?

Questions concerning the response to the written product:

1. What was the response to the written product?
   a/ What types of response were there?
   b/ Who responded?
2. What did the teachers state was intended by the response?
3. What did the students state was understood of the response?

Design of the Study

Two grade six students and their classroom teacher in each of three classrooms were the subjects of the study. Three teacher-sponsored writing episodes were observed and recorded from their initiation to their conclusion. Each writing episode took place within the regularly scheduled language arts timetable of the classroom. The episodes were observed and recorded over four to ten school days in each classroom. The study and methodology were piloted in similar classrooms. All teachers were volunteers. Selection of the students was made by each classroom teacher on the basis of her perception of those students as able writers.

Significance of the Study

Limited research has investigated teachers and students engaged in a writing episode in the school situation. This study examined the congruence of the understanding between the teacher and the students of the writing task, the written product and the response to the written product. In examining these areas, the context of writing in the classroom setting was maintained. The main intent of the study was to extend knowledge of children's writing as follows:

1. Previous research in children's writing has examined the writing

processes and the written product of grade six students in a school situation but out of the regular classroom. (Nolan, 1978; Golub, 1967). This study placed in the regular classroom is intended to enlarge the descriptive knowledge of writing at the same level while maintaining the classroom context.

2. Knowledge is also extended of the congruency of the understanding between teacher and students during a writing episode.
3. A rationale for the method of classroom observation using video and audiotaping is obtained.

Limitations of the Study

The following limitations to this study are noted:

1. There was small number of subjects.
2. A single, unique writing episode was described from each classroom.
3. There was the addition of researcher and recording equipment to the classroom.
4. The study was limited to three main aspects of the writing episodes, namely: the task, the product, and the response.

Overview

Chapter II contains a review of the literature related to the purpose of the present study.

Chapter III details the research design of the study. The schools, teachers and students are described. The pilot study methodology, procedure and data analysis are explained.

Chapter IV presents the findings from the analysis of the data.

Chapter V contains a brief summary of the study, the main conclusions,

recommendations for further research and implications for writing episodes in classrooms.

Chapter II

BACKGROUND TO THE STUDY

This chapter provides a review of the literature and reported research findings concerned with children's written language, the instruction and outcome of writing in the classroom, and the methodology possible for research in children's writing.

The Written Language of Children

In order to study the written language of children, the development that children manifest in written language is examined, as well as the processes that children employ in order to write.

Development of Written Language

Comparisons have often been made between writing and speaking, the expressive facets of language. All facets of children's language are considered to show growth along a continuum. The developmental nature of children's language has been affirmed by theorists and researchers such as Piaget (1926, 1959, 1977), Vygotsky (1962), and Bruner (1960, 1962, 1966), whose interest in children and their development in language has greatly influenced subsequent literature and studies of children. The developmental nature of oral language has been detailed by studying children in their earliest months and years (Bellugi & Brown, 1964; Brown, 1973; Cazden, 1972; Chomsky, 1969; Halliday, 1975; Loban, 1963; Pflaum, 1974; Weir, 1962). According to Wilkinson, Barnsley, Hanna and Swan (1979),

> There are clearly differences between the language of (say) a one year old, a five year old and a ten year old. Development obviously takes place, but does not take place obviously (p. 59).

Although what is known about writing as a developmental process is limited, recently some insight has been gained into the emerging writing behaviors of children during the pre-school years. A study by Clay (1975) showed that very early overt behaviors in children, such as marking on paper, are connected with early attempts at lettering, word copying and then writing to make meaning. While the developmental nature of this early behavior has been emphasized, a common factor in the background of children who were early writers was the environment in which the children interacted with printed words (Bissex, 1980; Clarke, 1975; Chomsky, 1969; Doake, 1981). Lee and Rubin (1979) suggested that by the time children begin writing, their oral capabilities have reached a stage approximating that of adults, and that environment was also important. The child needs a background of personal experiences, involvement with oral language and access to writing materials. When young children see adults or older children engaged in writing, they often start to write (p. 177).

Temple, Nathan and Borris (1982) gathered examples of children's written products and organized them from earliest scribblings to the writing of children of school age. A theme connecting each example was the intent of the writer to make meaning. Several studies have examined the writing of school aged children who are also seen to be proceeding along a developmental continuum (Applebee, 1978; Britton et al., 1975; Golub, 1971; Olson, 1982; Wilkinson et al., 1979). Moffett (1973) emphasized that children do not wait passively to have language laid upon them: the development of language is an active process in which the

child needs to interact with language to produce growth.

Vygotsky (1962) was one of the first to recognize that, although written language is developmental, "the development of writing does not repeat the developmental history of speaking" (p. 98). Ability in written language is dependent upon language and cognitive development. Writing was perceived by Vygotsky to be more difficult than oral language in the same way that algebra is harder than arithmetic: writing is not simply speech written down. Unlike oral language, written language is neither spontaneous nor immediately functional. The contextual, implied nature of oral language is lacking in written language unless it is provided by the writer for an audience, which would presuppose the writer's awareness of a context. "In written speech we are obliged to create the situation, to represent it to ourselves" (Vygotsky, 1962, p. 99).

The creation of the situation allows the maturing writer to go beyond the prosaic functions of language to more imaginative functions. Britton (1970) categorized three functions of language: transactional, expressive and poetic. He considered that the expressive function is the first to develop in both spoken and written language. It is typified by its informality and the assumption of a shared context. Transactional language is the 'business' mode, language that accomplishes objective goals. Poetic language develops as the child becomes aware of the artistic possibilities of language. It also moves gradually toward the affective realm. Britton contended that the beginning writing of children is expressive and resembles 'talk written down'. He also maintained that talking before writing would clarify the ideas for writing in any mode, and that it was helpful to initially discuss experiences and thoughts and to ask questions.

The development of writing is linked inextricably to the development of the other facets of language. Loban (1976, 1980) studied the language development of children over many years. He found that children who achieved highly in one language area tended to achieve highly in the other language areas, which suggests the possible interrelation of cognitive processes in the development of language.

The Writing Process

Writing involves and evokes a complex range of variables: what a writer thinks and does in order to write is called the writing process. Donaldson (1978) suggested that one of the benefits of the printed word may be its contribution to the development of the person contemplating that written word. She wrote:

> Those very features of the written word that encourage awareness of language may also encourage awareness of one's own thinking and be relevant to the development of intellectual self-control (p. 97).

Britton, Burgess, Martin, McLeod and Rosen (1975) identified several stages in the writing process. The first stage, "conception", represents a cognitive selection of topic during which the writer recognizes the task, decides upon level of involvement, searches in memory for relevancies, and comes to terms with what is expected. During the next stage, "incubation", thoughts are organized and the writing is thought about. This stage could run parallel with the act of writing. The next stage, "production", is considered to be the most difficult to study because, as Britton et al. (1975) point out, "the writer may be nearer, psychologically, to his eventual reader than he is to someone sitting beside him" (pp. 22-32).

Other studies have tried to establish the nature of writing processes (Applebee, 1981; Brozick, 1977; Cooper, 1975; Emig, 1978). An early study by Emig (1971) described the writing processes observed in twelfth grade students. In an attempt to gain insight into the writing process, Emig encouraged the students to verbalize their cognitive processing while composing. This was one of the first studies to focus upon the process of writing rather than the product of writing. Young writers engaged in the process of writing were observed and studied by Graves (1973, 1975) and Nolan (1978). Graves concluded that individuals differ in the approaches to writing. He wrote:

> Children write for unique reasons, employ highly individual coping stategies and view writing in ways peculiar to their own person...the writing process is as variable and unique as the individual's personality (Graves, 1975).

In a study that attempted to examine writing processes displayed by able grade six writers while they were writing, Nolan (1978) identified forty three facets of composing referred to by his students as they reflected and verbalized about their writing. Students were "thinking ahead", "thinking back", and "thinking spontaneously" while they decided what to write, how to write it and"what it is like" (p. 55). Composing, it appears, is a highly complex cognitive process and this, in turn, is but one facet of the writing process itself, which appears to be an elaborate cognitive endeavor. Awareness of the development of written language and the writing processes employed in writing merits thoughtful study by educators engaged in writing instruction in the classroom.

Writing in the Classroom

The Alberta Education Elementary Language Arts Curriculum Guide (1982) proposes a commitment by teachers to principles relating to the nature of language, language learning and children's language development. It acknowledges the "interrelatedness of the processes of listening, speaking, reading, writing and viewing" (p. 2). It suggests also that the student can learn through writing to clarify thought, emotion and experience; writing may also be used to share ideas and experiences with others. Indeed, writing in the classroom is considered integral to the language arts. For most children, their writing, their reasons for writing and their learning about writing are connected with the classroom. Rosen and Rosen (1973) stated that:

> Whatever doubts may be expressed about the curriculum, no one questions that writing should be taught in school (p. 85.).

Before examining what has been reported concerning writing instruction, however, consideration will be given to the setting for children's writing, the ways in which children learn to write, and how children develop a sensitivity for an intended audience.

The Classroom Setting

The classroom setting for language is created through the interaction of teacher and students in the environment of their classroom. Rosen and Rosen (1973) have proposed that the whole school setting should be recognized as a context for language:

> For it is the particular kind of shared environment created by all those who work together in a school...It is difficult to pin down and analyze this all-pervasive meaning

> of a school... But schools declare themselves as surely as people do (p. 27)

Similarly, Barnes (1976) discussed the "hidden curriculum" that was implicitly understood by the students and learned from the words, lessons and attitudes of teachers as well as from the atmosphere and expectations of the school. While in many cases a classroom setting can be described in terms of its physical properties--so many desks, the physical classroom plan, what is valued and displayed--the most important factor is the kind of value set upon children, their thoughts and the opportunity given them to continue to make sense of the world. Barnes used transcriptions of writing segments in order to illustrate how a teacher can engender a classroom setting where this valuing could take place. Transcriptions such as these deserve attention in any study of children's writing in a classroom setting. The phrase 'life in classrooms' would place the emphasis on the living interaction of people rather than upon an imposed curriculum. According to Silberman (1973):

> Schools can be humane and still educate well. They can be genuinely concerned with gaiety and joy and individual growth and fulfilment without sacrificing concern for intellectual discipline and development. They can be simultaneously child-centered and subject- or knowledge-centered. They can stress esthetic and moral values without weakening the three R's (p. 208).

In a study of children and classroom settings intended to be used as a model for schools, Mallet and Newsome (1975) described the context of writing, emphasizing the learning process and the functions of writing. They reported that:

> The gap between living and learning is narrow here and whatever new learning occurs, sanctions the ordinary way of approaching events and encourages faithfulness to one's own experience and knowledge (pp. 21-22).

Classrooms, classroom procedures and classroom language have also been described by writers such as Cazden (1972), Dillon and Searle (1981), Graves (1978), Platt (1979) and Vinge (1978). Lundsteen (1976) expressed ideas concerning the influence of the child's classroom setting by suggesting that there are two environments for writing, the physical one with opportunities and stimulation for writing, and the human environment with interaction taking place in the classroom. For the human environment to be fully utilized, the human resources present in the classroom need to be drawn out. As Moffett and Wagner (1976) emphasized in their student-centred language arts curriculum, it is important to consider writing activities that promote integration, interaction and individualism.

Learning How to Write

The idea of learning about how children write has led researchers into the classroom in order to observe young children at work. After Graves (1973), for example, went into classrooms to observe children writing, he reached the following four conclusions concerning factors that influence writing:

1. The learning environment Graves found that informal environments gave the child more freedom to choose. Children wrote well without assigned tasks and without supervision and external motivation.

2. Sex differences At the time of Graves' study sex differences in writing assumed more importance than at the present time. The girls produced more writing and emphasized cognitive aspects of being a good writer. The boys' writing featured more 'extended' territory and for them 'good writing' included an emphasis on the mechanical skills of writing.

3. Developmental factors Writers were described as "reactive" or "reflexive". Reactive writers were children who showed, through their actions while writing and through an analysis of their product, that they were less able to use controlled cognitive processes to regulate their behavior. Reflexive writers were observed to be involved in the process of writing at a different level. These were the thinkers, able to reread and revise their writing appropriately. They showed a higher level of development in their characterization and in the ways they valued writing.

4. The writing process Graves affirmed that children were highly individual in the ways they coped with writing and in the reasons for writing.

Throughout the literature on children's writing it is emphasized that children need opportunity to write. Graves (1978), Moffett (1981), Rosen and Rosen (1973), Searle (1978) and Smith (1982) have all emphasized that children learn to write by writing.

Developing Sensitivity to Audience

Britton (1975) considered that the development of a sensitivity to audience was an important dimension of writing ability, characterized by:

> the growth of a sense of audience, the growth of the ability to make adjustments and choices in writing which take account of the audience for whom the writing is intended (p. 58)

Moffett (1968) suggested that writing distanced and decontextualized the possible immediacy of communication between the message sender and the message receiver. Increasing distance increased demands

placed upon the writer in the areas of vocabulary, style, allusion and rhetoric, which all had to be geared to the intended audience.

A two year study of classroom writing, led by Graves (1978, 1981), created a body of knowledge about children's writing and the development of sensitivity to an audience for their writing. Calkins (1980), a major research assistant to the study, described how children 'come to know' about an audience for their writing. She suggested that the emergence of writing conventions is an indication that children are learning that their writing is "an entity which exists after the writing process is finished" (p. 210). Calkins also proposed that the developing sense of audience is observable in the written product and in the congruence of the styles and topics chosen by the children. In addition, Calkins listed behaviors that indicate a developing sense of audience; that is, wanting the paper to be legible; choosing topics based on audience; being concerned with corrections and conventions; anticipating audience responses; using popular techniques; anticipating audience needs and looking back on the writing.

Types of Audience

Britton (1970) pointed out that written language is decontextualized. Writers are communicating with distant listeners who have none of the clues offered in a conversational setting. Further to this, Britton postulated that people centre upon themselves in discourse, and that this is especially true for the young child. Only over time does a child develop the ability to see the perspective of an audience. As Moffett (1968) stated, the child becomes increasingly able to decentre by

distinguishing between the role of narrator and the self, allowing him to write from and for that perspective.

The concept of audience was advanced further by Rosen (1973) who identified four types of audience, namely: self as audience; teacher as audience; another known audience; and an unknown audience.

1. Self as audience The category of self as audience is considered to be personal writing, written for oneself. Diaries and reminder notes would fit into this type of writing.

2. Teacher as audience 'Teacher as audience' is the type of writing in which students write for their teacher. In accordance with this idea, Smith (1982) suggested that the teacher might more effectively encourage writing by placing herself in the background as the audience for writing and by allowing the student to perceive himself as a writer (p. 199). Applebee (1981) pointed out that writing for the teacher can place the teacher in the dual role of audience and expert because of the school situation. Britton (1975) also spoke of the teacher as an audience for students' writing. He outlined three categories in which a teacher could provide an audience: the teacher as an 'internalized other' whose requirements were impressed upon the students' awareness; the teacher with whom the student held a 'particular understanding relationship'; and thirdly, the teacher whose judgement of the written product placed him in the position of an 'examiner'. Martin and Mulford (1981) suggested that a teacher should remove herself from this examining position which would tend to arrest a developing sense of audience, attending instead to the child and the communication rather than to the lack of skills and 'surface competencies'. Furthermore, they concluded that the stronger

a child's sense of audience becomes, the more ready the child is to receive instruction in the conventions of presentation (p. 163).

3. Another known audience Into Rosen's third category of writing for another known audience, would be placed personal letters or, in the school context, writing that is to be read by peers or others in the school. Britton (1975), too, maintained that a known audience could provide a context that would change the written product due to the writer's knowledge of the audience. He pointed out that:

> the act of writing inserts itself into a network of social relationships which will make the writer say this or that in this way or that or perhaps suppress this and add that (p. 59).

Knoll (1978) stated that children develop a sense of audience by being taught writing within an interactive classroom in which students write for each other and respond to each other's compositions (p. 831). Walshe (1982) concurred with this idea and named this interactive on-going classroom audience a "writing community" (p. 12).

4. Unknown audience Rosen's final category of an 'unknown audience' is characterized by writing produced for an audience most distant from the writer; that is, by being removed in time and space. In school context this would be typified by a written product that was placed in the school library or a product that was intended for publishing beyond the school.

In conclusion, as pointed out by Cazden (1972) more than a decade ago, the teacher needs to provide differing types of audience so that the child if forced to consider alternative points of view in order to communicate. (p. 204).

Writing Instruction in the Classroom

According to Moffett (1968, 1979), writing instruction in the classroom needs to focus upon inner speech, based on thought, that integrates all discursive learning. Instructional emphasis has been placed upon definitions of writing that are concrete, skill oriented and analytic rather than cognitive. Moffett (1979) proposed a view of writing that would focus upon meaning, function and authorship from the beginning of writing instruction, as follows:

> When people write, they are simultaneously drawing letter, transcribing their inner voice, plagiarizing concepts and frameworks from their culture, crafting their thoughts into language forms, and revising the inchoate thought of their inner speech...failing to include all is wrong (p. 278).

Britton (1970) turned the emphasis from the quantification of linguistic structures of written products that had typified the earliest studies of written products towards purposeful writing based upon function, need and meaning. Furthermore, he de-emphasized 'dummy runs' that focused upon 'mechanical skills'. Programs have since been developed that enhance a meaning-centered approach to writing (Graves, 1982; Lindfors, 1980; Lundsteen, 1976; Moffett, 1976). Yatvin (1979) studied programs of this type and concluded that students learned the 'mechanical skills' of writing equally well without an emphasis upon formal instruction in those areas.

The discussion that follows of writing instruction in the classroom will focus on four vital areas; namely, the role of the teacher; the nature of the writing task; the written product; including assessment; and response to the written product.

The Role of the Teacher

The teacher, as a leader in a unique social situation, plays a very important role. In language and writing development, the teacher creates a learning climate, ideally directing attention to the child's experience and moderating and encouraging forms of expression (Rosen & Rosen, 1973). The role of the teacher is that of a guide, extending the child's intrinsic abilities in language by providing experience, introducing ideas, and by creating language situations that are purposeful, designed to use language expressions to convey meaning (Alberta Education, 1982).

Graves (1983) has led educators into the area of instruction in children's writing, asserting that:

> the teaching of writing demands the control of two crafts, teaching and writing...The writer who knows the craft of writing can't walk into a room and work with students unless there is some understanding of the craft of teaching. Neither can teachers who have not wrestled with writing effectively teach the writer's craft (pp. 5-6).

Graves further recommends that teachers should come to know their children, write along with the children, publish writing in the classroom, surround the child with literature, appreciate the development of the child in writing, and help children to learn the skills they need, as they need them.

In order to create a literary environment in the classroom educators have emphasized the extensive use of literature (Cramer, 1978; Moffett, 1976; Stewig, 1980; Torrance, 1974). Fine literature written for children and read by children or by the teacher trains the children's minds and ears to appreciate literacy language and to search for similar fluency, precision and cadence in their own writing (Stewig, 1980).

Graves (1983) proposed that children's writing and commercially published works be considered together as the literature of the classroom.

Moreover, some teachers tend to introduce language labels that are used to talk about writing as a part of writing instruction. Perhaps this has grown out of the common instructional practice of teaching about subjects in that metalanguage was perceived as a means of learning to use language. Lindfors (1980) stated that using language in this way follows the misguided notion that the ability to talk about language in specified ways influences one's ability to use language more effectively (p. 153). Tough (1973, 1976, 1977) also disputed the efficacy of metaknowledge as a way of 'coming to know' language. On the basis of her research, Tough concluded that functional language in many categories existed far earlier than the ability to talk about language.

The role of the teacher in written expression is widely acknowledged as one of encouraging children (Fillion, 1979; Jeffrey, 1981; Martin, 1976; Platt, 1979), especially in the area of authentic discourse (Arnold, 1982). Smith (1982) stated that doing the writing oneself was an even more potent experience than being in an environment in which writing is encouraged by example. Jeffrey (1981) considered that educators are concerned with creating vital writing experience in effective classroom practices by offering time, space, choice, recognition of individuality and an accepting audience.

Writing is usually a means of communication between people, while writing instruction also takes place in a social situation. The socializing role of the teacher has been perceived as a factor in writing instruction (Barnes, 1976; Bonds, 1980; Graves, 1983; Lindfors, 1980).

A unique study by Clark, Florio, Elmore, Martin and Maxwell (1981) described classroom writing episodes and the interaction of teacher and students. The episodes were reported ethnographically with the focus upon the teacher as the crucial instrument of socialization. Their findings were related to the views of Vygotsky (1962), in that the institution of school itself was perceived to change the roles of the participants. Further to this, Clark et al. (1981) concluded that teacher's roles were shaped by their perceptions of instruction in writing. Torrance (1974) suggested that a teacher who valued children's writing would also make time for the many individual cognitive and affective processes underlying writing. Acceptance of the child's writing and its meaning afford valuable encouragement to the writer. Torrance contended: "Love them and let them know it" (pp. 250-257). Children tend to be willing to take the direction of the teacher as sufficient reason for learning to write or learning about writing: however, a classroom environment in which respect is fostered extends beyond this (Brophy & Good, 1970; Henry, 1955). Smith (1976) also wrote of the socializing role of the teacher in writing instruction recommending that a teacher utilize the methods of experience, demonstration and language. He further accentuated that teachers need to recognize their pivotal role in ensuring that children become writers (Smith, 1982, p. 201).

The Nature of the Writing Task

The four features of a writing task are: the topic of the assignment, the audience for whom the writing task is produced, the kind of

writing involved, such as story, exposition or letter; and the purpose for writing (Moffett, 1982). In discussing the nature of the writing task, the topic of the assignment will be considered. Topics for children's writing may be placed into two general categories, those that are teacher directed and those that are self-directed. Frequently the writing task has been chosen to demonstrate to the teacher how much the child has learned of writing techniques and conventions rather than as a vehicle for meaning and learning within itself (Martin et al. 1974). Although set tasks and 'story starters' have long been utilized, Emig (1971) reported students' preference for self-initiated tasks, and Laing (1980) concluded that students who chose their own topics for writing stories wrote more effectively and more fully than when topics were set for them by teachers.

Langer (1984) found that there was a strong and consistent relationship between background knowledge and the quality of a student's writing when the topic was based upon this knowledge. Moffett (1981) advocated that in preference to set topics, students could write 'spirals' of progressive assignments expanded from areas of the child's choosing. Graves (1983) reported that the child who wrote regularly would write well and authentically in self-chosen areas in which the child was perceived as the 'expert', and that one area of interest would expand to other topics for writing.

Characteristics of the Written Product

The third area of writing instruction to be considered is that of the written product and methods of assessing written products. The appearance and content of the written product depend upon the

expectations of the teacher, the child as writer and author, and the proposed audience (Moffett, 1976). Golub (1971) studied the written products of school children across the grades to seek evidence of development taking place across the school years. Subsequently, this led to guidelines based on his findings and suggesting the competencies of students at each grade level. According to Golub, most students at the sixth grade level were able to produce written products of good quality, combining various functional forms with increasingly precise vocabulary and effective language. Graves (1983) contended that the child's written product reflects the stage of thinking when it is written, the task as the child perceives it, and the audience for whom it is written. In addition, he proposed that children 'publish' written products of their choice in the form of covered booklets. He believed that:

> Publishing contributes strongly to a writer's development...serves as a specific anchor for the future during composing...is a hardcover record of past accomplishments...(and) contributes to a sense of audience (p. 54).

Assessment of Children's Writing

Different methods of assessment have been proposed in order to provide descriptive measures that might be understood, applied easily, and provide consistency and validity in measurement. As pointed out previously, Golub (1971) suggested that a beginning point of assessment is knowledge of children's development in writing and of the kinds and amounts of writing that are representative of each age and grade level. Other writers have suggested holistic scoring measures in order to efficiently assess a volume of written products. (Cooper, 1981; Cooper & Odell, 1977; Greenhalgh & Townsend, 1981).

Concerned with the lack of specific criteria available for evaluating different kinds of children's writing, Wilkinson (1979) headed a project intended to develop a measurement and assessment scale for children's written products that could also be used as a research instrument. He set out to determine the major characteristics of four types of writing; namely, an autobiographical narrative; an account of a process written from authority; a fictional story; and a discussion or persuasion. These common writing tasks that attempted to vary audience and function were set for the students by the researchers. From the written products, specific categories were devised in the areas of style, affect, cognition and morals. Since the study involved children across three age groupings of ages seven, ten and thirteen years, the role played by growth and development was examined.

The categories developed in this study merit consideration in any assessment of children's writing because of their comprehensive nature, and because they focus not only upon cognition and language, but also seek to gain insight into affective and moral development in writing. The categories are also valuable due to their extraction from an examination of features of the written products rather than being imposed by the researchers as categories anticipated in the written products.

Response to the Written Product

This final area of writing instruction focuses upon response to the written product. In any study of children writing in the classroom, it may be important to observe the response given to the writing and to the writer in order to appreciate the means by which they are encouraged,

extended and valued (Bonds, 1980; Carter, 1983; Hall, 1981). Response to writing and to written products may emcompass a wide range of meaning extending from teacher-response through marking and grading of written products or through comments, to displaying of 'published' materials, to children sharing their written products with each other (Graves, 1975, 1983).

Investigation of response to students' written products has been limited (Cooper, 1975; O'Hare, 1973; Searle & Dillon, 1980). However, Searle & Dillon (1980) categorized teachers' comment upon written products and concluded that most comment featured the 'mechanical skills' of the writing rather than the content, despite the emphasis currently placed upon meaning-centred writing experiences. They suggested that a variety of responses focusing on the meaning of the writing offered by the teacher, peers and others would be more valuable to the writer. They further contended that not all written products need a response (p. 780).

Responses given in the form of teacher comment were investigated by Bereiter & Scardamalia (1982). They discovered that the "contentless prompt" such as "I see," or "Tell me more about that," increased the written output beyond the level achieved by instructions to "write more." Bonds (1980) studied the effects of teachers' comments upon children's written products in creative writing. Comments were found to affect the students' self-esteem, and their feelings about writing, corresponding to negative or positive comments.

Gere (1982) studied student responses to the written products of their peers and concluded that these responses were directed toward the writing and were largely informative, providing directions to the writer

concerning the improvement of a composition. Similarly, Hittleman (1983), discovered that students utilized responses in order to significantly improve and revise the product. These findings corroborate the views of Moffett (1968, 1979, 1981), who has long maintained that student interaction be promoted as one means of improving student competencies in language.

Lastly, different purposes for writing and different audiences for the written product require different styles of response (Hall, 1981). Graves (1983) proposed a system of child and teacher conferencing in order that response be given to items of the child's own choosing. The developed writing community of the classroom could also provide a structured setting for response to written products, a feature of classroom setting that may warrant attention in any study of classroom writing.

Methods of Research in Children's Writing

Since knowledge of the effectiveness of actual instruction in writing is limited, research studies in this area are needed. However, before attempting such a study, guidelines from known studies should be sought. Reference to the written product and reliance upon fieldnotes has been utilized by researchers and by teachers studying situations in their own classrooms for reasons of economy (Armstrong, 1980; Almy & Genishe, 1979; Davies, 1982). In 1973, a coded system of observation and description of writing behavior was devised by Graves enabling him to make accurate fieldnotes of a writing episode at a time when video recording systems were cumbersome. In order to view the writing behaviors, however, a close proximity to the writer was required.

In a study of writing processes, Nolan (1978) videotaped children while they were writing. Following the writing episodes, retroactive comments by the writer were encouraged. One major limitation of Nolan's study was that while the children were observed and videotaped at school, they were removed from the classroom to a quiet area rather than being videotaped in a natural setting. Graves (1978, 1980) utilized extensive videotaping in classrooms while children were writing in order to study many aspects of the writing processes of children and of writing instruction. In this long-term study, videotaping became an ongoing component of the classroom environment. In order to receive insight into classroom procedures, videotaping of classroom writing episodes with an unobtrusive operator/observer was also recommended by Davies, (1982), Mallett and Newsome, (1975), and Torbe, (1976). Such a procedure has considerable merit in any study of classroom writing episodes. It should be possible to design a study within the normal classroom situation, minimizing video-taping as a inhibiting factor.

Summary

A review of the literature was undertaken in order to gain insight into relevant theory and reported research findings related to children's writing in the classroom. Specific attention was given to the developmental characteristics of children's written language. Research into writing in the classroom setting was overviewed with reference to learning how to write and the importance of the audience for writing. Writing instruction in the classroom was focused upon, including the role of the teacher, the nature of the writing task, characteristics and assessment of the written product, and response to the written product

Lastly, possible guidelines toward methods of research to be used in a study of classroom writing episodes were overviewed.

This background to the study makes way for the next chapter concerned with the design of the study, a method of analysis and an interpretation of data.

Chapter III

THE DESIGN OF THE STUDY

This chapter provides a description of the design of the study, the selection of teacher and student participants, the procedure used for data collection and the analysis of data.

Design

A Profile of School Setting

The three schools were located in different suburban school divisions in central Alberta. Each school had either two or three classrooms of Grade Six students with up to 26 students in the classes. Each school was located in a relatively newly developed area and each had some students being bussed in to the school from neighbouring rural areas.

Teacher Volunteers

The three teachers voluntarily participating in this study were experienced classroom teachers currently teaching Grade Six students. All the teachers had taught for at least the previous three years and had completed some graduate courses in Education.

Pilot Study

The research techniques of videotape recording, audiotape recording and teacher and student interviews, were piloted in the classroom of a Grade Six teacher, also a volunteer to the study, who was visited during a writing episode over a one week period. The school was one of the suburban schools used in the main study. The purposes of the pilot study were:

1. To examine the suitability of the video and audio-taping methodology.
2. To give an indication of the time required for a writing episode.
3. To determine a feasible schedule of interviews.
4. To obtain a sample of written products and to determine a suitable descriptive measure for the purpose of this research.

The results of the pilot study indicated that:

1. The methodology appeared to be suitable.
2. A writing episode could extend over one week.
3. A feasible schedule of interviews could be arranged with the teacher and students that fitted into the writing episode and also the school timetable.
4. A system of analysis of the written product using a descriptive agenda was suitable for the purpose of this research.

In addition, it was found that all the students in the classroom were familiar with the operation of videotape equipment in a school setting. Furthermore, the students focused upon in the pilot study had not been aware that they, in particular, had been in the eye of the camera. Finally, neither the addition of the videotaping equipment nor of the researcher were a cause of disruption in the classroom.

Teacher Choice of Writing Episode

The teachers participating in the study were asked to identify a writing episode within the framework of the regularly scheduled language arts timetable. The choice of the writing episode, the timetabling, the task, including the purpose and audience for the task, the content and form of the written product, and the response to the writing episode

were entirely at the discretion of the teacher and the students in the class.

Selection of Students

Each teacher was asked to identify students whom she considered to be able writers. When the teacher indicated more than two students in the class, two were chosen on the basis of the seating arrangement that was most convenient for videotaping.

Procedure

After permission was given by the school divisions, a series of telephone calls was initiated to teachers and their principals. Some interviews were held in order to request teachers to volunteer for the study. Subsequently, interviews were held with the teachers who were prepared to volunteer and with their principals in order to receive permission for the study, to explain and coordinate the use of the videotape recording equipment, and to arrange a schedule of visits.

Collection of Data

Data were collected in the following manner:

1. Teachers were selected on a voluntary basis and informed of the general nature of the study.
2. All interviews with the teachers and students were audiotaped and transcribed.
3. The teacher was interviewed concerning:
   a/ the choice of student,
   b/ the general timetabling of language arts in the classroom,
   c/ the time of this particular writing episode,

d/ the purpose of the writing episode, and

e/ the teacher's understanding of the writing episode.

4. Pertinent language arts lessons designated by the teacher were videotaped in order to follow each writing episode from its initiation to its conclusion. Two able writers were focused upon in each writing episode.
5. Field notes were made on each writing episode.
6. The written products were collected and duplicated.
7. Responses to the written product were observed and recorded.
8. The teachers and their students were interviewed concerning the writing episode and responses while viewing the videotape and the written product for reference.
9. The written product was assessed descriptively.

Videotaping of the Writing Episode

The writing episodes were videotaped using a Panasonic Video Cassette Recorder (VCR) with 1/2" videocassettes of 60 minute and 120 minute duration. All equipment, the VCR, videocassettes, an 8" television monitor, the microphone and extensions as well as two portable audio tape cassette recorders and tape cassettes were organised on a four foot high guerney. The video camera on a wheeled tripod usually remained adjacent to the other equipment. With a small stool for the operator of the equipment, the amount of classroom space taken was approximately one square metre. All monitors and equipment controls were consistently turned away from the students and teacher. The equipment remained in the classroom for the duration of the writing episode. Each episode was filmed with a separate set of videocassettes.

Audiotaping the Writing Episode and Interviews

When a clear sound (as indicated on the audio level monitor of the VCR) was not obtainable with the VCR due to classroom sound or student and teacher mobility, audiotape equipment was placed strategically around the classroom and unobtrusively operated continuously from the beginning of the regularly scheduled language arts lesson until after its conclusion. Additional audiotaping was necessary only twice.

Audiotaping of the interviews took place in the classroom, the library, or a common work area in each school. The interviews for each episode were recorded with separate sets of audiocassettes for each individual.

Analysis of Data

The data were analyzed with reference to the questions posed in Chapter I which focused upon the writing episode in the school, the task, the written product, the response to the written product, and the relationship among those elements.

Throughout this study, first initials were used to designate the teachers and students; in some instances initials were changed for purposes of confidentiality.

Transcription of Videotapes

The videotapes were color-coded according to episode.

All videotapes were viewed at least four times by the researcher. Unedited segments of language and behavior that were indicative of the studies were also viewed by the advisors to the study. Each videotape was transcribed, providing a written record of each writing episode from

its initiation to its conclusion. The language from the videotapes was transcribed and the behavior was noted according to the count of time elapsed on the videotape, as well as by the people viewed on the videotape. The students and teachers on the videotape were identified by their initials only. The total amount of time taken to record the episodes on videotape cassette tape was 900 minutes.

Transcription of Audiotapes

All audiotapes were similarly listened to at least four times by the researcher. Advisors to the study also listened to unedited selections from each episode. The audiotapes from each episode were color-coded. Transcriptions were made of the recordings which were collated according to the tape number, teacher, and audio counter number as well as by the initials of people identified on the tape.

Analysis of Tapes

The language from the audiotapes and videotapes was transcribed according to the day of the writing episode, the episode, time counter and individual. A parallel record was made of the observable behavior on the videotapes such as movement, use of chalkboards, and use of materials that corresponded to the language and the time counter.

In order to maintain the accuracy of the study, the audio-transcriptions from each individual, pertaining to the questions posed, were used in their entirety in the relevant sections of the body of this study. Repetitions were removed from the transcriptions in order to provide clarity in understanding. The single planned omission was the name of a school when it occurred. Similarly, for the purpose of substantiation, the transcriptions of the videotapes are presented in

their entirety in the appendices.

The transcribed data from the videotapes were collated according to the questions posed in this study that pertained to the writing task, including the purpose and the audience for the task, the written product, and the response to the written product. There was a separate selection of language and behavior transcriptions from each writing episode as well as field notes and diagrams.

The transcriptions of the audiotapes of the interviews with each teacher and student were arranged according to the individual and the writing episode. The individual transcriptions were considered and classified according to their pertinence to the areas of the questions concerning the writing task, the written product, and the response to the written product.

A description of the classroom setting was contructed from the field notes, diagrams, and the pertinent visual sections of the videotapes. The description of the writing task was similarly constructed by utilizing relevant transcriptions from the audio and videotapes. The sections pertaining to the teachers' and students' understandings were constructed around the verbal statements of the teachers and students. Interpretation by the researcher in these sections was limited to the stated understandings.

Analysis of the Written Product

Each written product from the writing episodes was identified by the initials of the teacher and the student who had been focused upon. Any evaluation written by the teacher was also identified by the initials of the teacher and the student.

The written products were analyzed according to a descriptive scale. Having considered the categories of assessment of writing abilities devised by Wilkinson et al. (1979, 1980), those categories were utilized in this study. Use of the categorized scale of measurement, devised for researchers, enables one to make an analysis of details of written work from four different standpoints (p. 62). The comprehensive nature of the scale also makes it a suitable instrument for the analysis of written products resulting from differing tasks. Within each category of stylistic, affective, cognitive and moral measures, items to be measured are listed as follows:

Stylistic Measures. The category of stylistic measures evaluates the employment of certain varieties of language for a particular purpose in a particular situation. The items to be considered are structure and organization; syntax; verbal competence; reader awareness; cohesion; appropriateness; and effectiveness.

Affective Measures. This category concerns growth in the area of emotions. The items developed in the affective category are awareness of self; awareness of others; awareness of environment; empathy for the addressee; and the distinction of reality.

Cognitive Measures. The category of cognitive measures was intended to evaluate the development of cognitive process as evidenced in the written products. Development of these measures was exemplified by the students' choices of writing styles that ranged from the concrete level of recording 'what is' to the more abstract level of theorising. The items in the category of cognitive measures are describing; interpreting; generalizing; and speculating.

Moral Measures. The final category, moral measures, is proposed as a cumulative stage model in which more mature forms of judgement build upon earlier forms. The items in this category concern the judging of self and others by physical characteristics; in terms of punishments and rewards; according to status and power; in terms of conventional norms and rules; in terms of intention or motive; in terms of abstract universal concepts; and lastly judgement in terms of a personally developed value system.

Summary

Chapter III has presented a description of the setting of schools, of the teachers and of the students participating in this study. A brief description was given of the pilot study. A detailed description of procedural methodology and of the media used to collect data was presented. As well, the basis for the analysis of the data was outlined. A detailed analysis of the writing episodes is presented in Chapter IV.

Chapter IV

DESCRIPTION AND ANALYSIS OF DATA

This chapter provides a description and analysis of the classroom writing episodes. The writing task, the written product and the response to the written product are examined in the writing episodes in the context of each classroom setting. Three sections of the chapter pertain to the three writing episodes, while a fourth section contains a description and analysis of the data pertinent to all three writing episodes. In order to protect the confidentiality of the teachers and students, only first initials have been used for identification of each individual.

WRITING EPISODE 1

The Classroom Setting

In the first writing episode, the teacher was Mrs. N who taught a class of 26 students. A diagram of the classroom is given in order to facilitate understanding of the writing episode. (Figure 1).

The classroom arrangement had the desks placed into a three-sided shape. The position of the desks, and particularly of the two students focused upon and the teacher's desk, is shown in Figure 1. Many pieces of the students' writing from within the language arts program were displayed in the classroom, while an exhibit of poetry and illustration was in the hall adjacent to the classroom. Displays relating to science and art in the classroom were accompanied by explanations, comparisons and diagrams written and produced by the students, e.g. the human eye was compared with a photographic lens and the students had

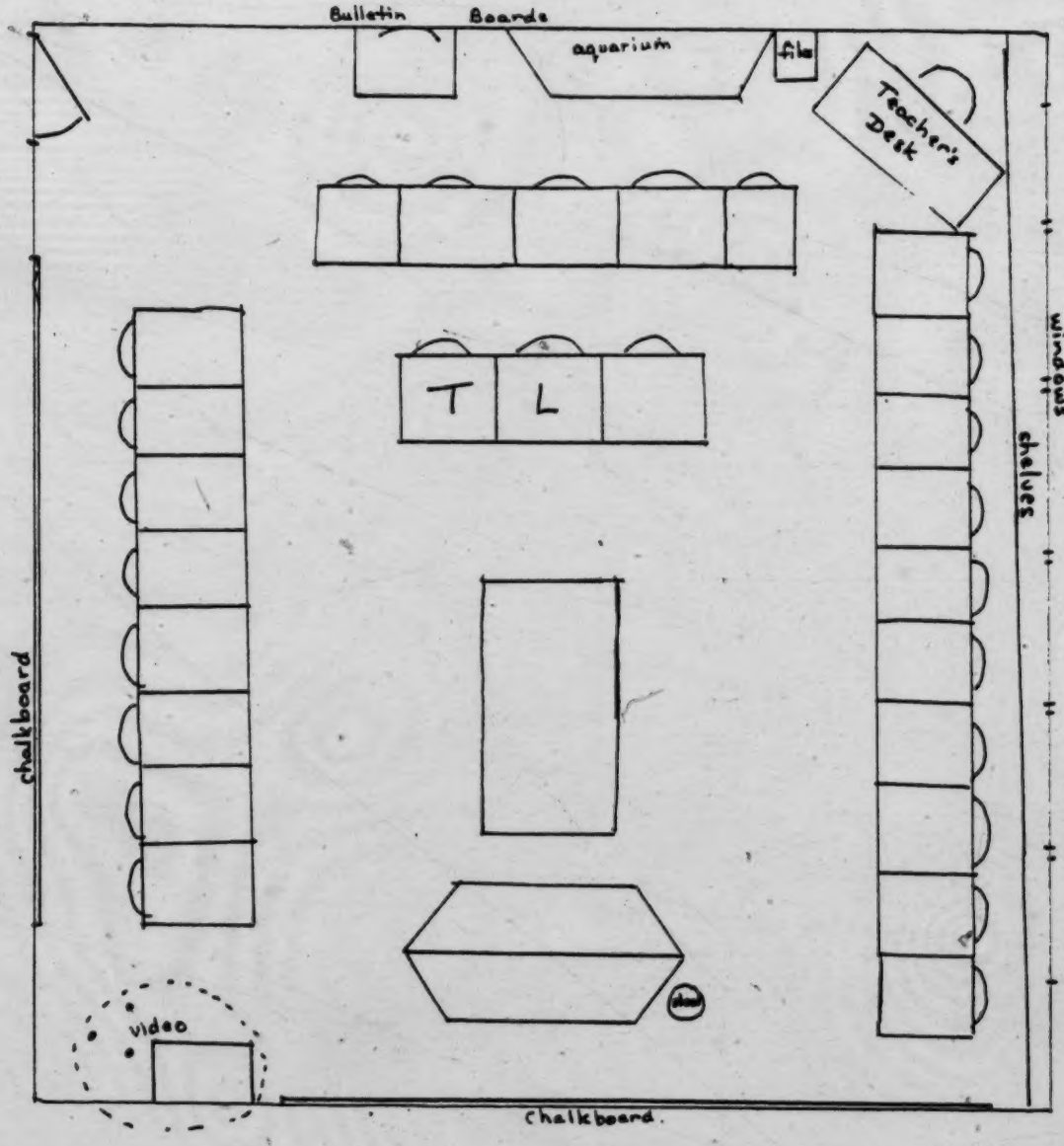

Figure 1

The Classroom Setting -- Mrs. N.

produced mounted photographic portraits.

In an interview Mrs. N. spoke of the writing component of the language arts program. She discussed the amount of writing done by her students and of the use of language across the curriculum:

> "My students do a lot of writing, they write with just about every assignment ... I have a concern to be responsive to natural history and science and my students write and use writing across the curriculum, not only within the language arts timetable."

Mrs. N also outlined the language program in her classroom within the context of the language policy of the school:

> "The school policy is to emphasize literature and the fine arts. It's built upon in every grade, so that by grade six my students have been exposed to a lot and have learned a lot."

The Writing Task

The writing task that was observed and recorded in this classroom was a further extension of this teacher's writing program in language arts with reference across the curriculum to ecology. The transcription of this writing episode may be found in Appendix 1. The students had read, planned and presented a play, based on ecological responsibility, to the younger students in the school. The play had been adapted from the book, The Lorax, by Dr. Seuss. The film of The Lorax was also shown to the grade six class, and there was a discussion of ecology and personal responsibility.

Following these activities the writing task, "a letter to Mother Nature", was introduced to the students. With the use of the chalkboard, the teacher guided the students in a discussion of ecological concerns, making reference to The Lorax. Then, in reference to the caption written

upon a picture cartoon calendar, Mrs. N asked the class:

> "Mother Nature, what does that mean? ... is there anyone in the play who might be similar to Mother Nature?"
>
> (Student)
> "The Lorax."

Mrs. N then guided a pre-writing discussion with statements and questions directed to the class, receiving responses from the students whom she called upon.

> (Mrs. N)
> "Maybe the Lorax. Do we ever know if the Lorax is a man or a lady? You can't really tell, can you? ... So Mother Nature might be the conscience that looks after ecology."

The teacher spoke to the students about the writing task throughout the first of the two language arts periods:

> "Now what I want you to do for a writing assignment. I want you to write a note ... on this paper ... to Mother Nature ... These letters, they're due in on Monday ... Do it as well as you can."

Mrs. N displayed and demonstrated the use of the papers she had prepared for the final copy of the note. The students were expected to work from a rough draft and to write the final copy on lined paper that had been cut to size. The final copy was to be inserted into a small folder illustrated with a line drawing of a nature theme that the teacher had prepared so that the completed project would resemble a commercially produced note card. The written product was to be handed in to the teacher for evaluation. The form of the final product was emphasized to the students. The audience for the written product was not explicitly discussed with the class. However, the students were familiar with the procedure of displaying their illustrated written products in the hallway. This familiarity was confirmed by the students during subsequent interviews.

A brainstorming session was held during which Mrs. N asked for responses concerning the content of the note:

> "What kinds of things would you like to write about?"

Responses were elicited from the students, such as:

> "You could write to say thanks for the seasons."
>
> (Mrs. N)
> "It could be a thank you card. What's a different approach you could take?"

Various replies were listed on the chalkboard, such as e.g. "a thank you", "apology", "compliment", "a promise".

Following a discussion of ecological concerns, the chalkboard was used again by the teacher in listing suggestions for vocabulary that might be used in the notes. Some suggestions listed were "ecology", "environment", "balance of nature", "energy" and "pollution".

The form of the letter was also discussed:

> "If you're writing a letter you put (the school) at the top right and start 'Dear Mother Nature'."

and in response to a student's question concerning illustration, Mrs. N answered:

> "Well, you can do the title page. That helps you to get a better mark."

The Teacher's Understanding of Purpose

In an interview the teacher, Mrs. N, spoke of her understanding of the purpose of this writing task. Her purposes seemed to be four-fold. Firstly, she planned that this assignment would be a culmination of the recent activities undertaken by the class:

> "It will be a 'wind-up' of the work on "The Lorax'. I want to get the students thinking about the role of nature and show them that it's parallel to the role of the 'Oncler'."

Secondly, Mrs. N planned that this writing task would be a part of the writing program in the language arts, in which the students would practice a form of letter-writing.

> "This is a writing task in itself ... the students can learn to use a letter-writing mode."

Thirdly, Mrs. N planned to display the written products:

> "I like to keep ideas about ecology in front of the students."

Finally, the task had also been planned by the teacher to be within the capabilities of the less able students in her class:

> "I want to encourage those students with lower ability ... With this the writing is limited, I'm there to proofread their work, and the illustration is there ... these students can be participants."

The Teacher's Understanding of Audience

The teacher's understanding of the audience for the task was also discussed in an interview. Mrs. N intended that the audience for this task would be the students in the class and people who read the display of the written products in the hallway. She spoke of her intentions:

> "to make a display using one of the (cartoon) posters with the notes around it in the hallway. ... these students produce beautiful work ... the notes will be read by the people at the school and the students."

This expectation of a school-wide audience was spoken of to the students when their evaulated work was returned to them, and not at the beginning of the episode; however, these students had regularly made hallway displays of their written products. This teacher did not state that she herself would be a part of the audience; but this was implicit in her requirement, spoken of during the writing episode, that the notes be handed in to her when completed.

The Students' Understanding of Purpose

The students chosen by Mrs. N to be focused upon in this writing episode were two girls with the initials L and T. In an interview both students understood the stated purpose of the task. L said:

> "It's a note you have to write to Mother Nature."

T agreed, saying:

> "Well it was a note and you had to do all the things right, the address, the ending, like a little letter to Mother Nature."

L continued with a reference to a hallway display of Haiku poetry written and illustrated by this class of students:

> "But the middle part was up to you. Sometimes it's easier to write a lot than to write a little. It's a bit like that poem we did."

Therefore these students both emphasized the correctness of the form of the note. They understood that the writing task was to be a note to Mother Nature, written in the format of a letter, and the student L recognized that this task required a mode of writing that was poetic.

The Students' Understanding of Audience

The two students in the first writing episode were interviewed further concerning their understanding of the audience for the task. Firstly they were asked to tell the interviewer what an audience was in this context. The students both responded, L said:

> "It's everybody who reads it."

and T agreed, saying:

> "It's all the people who read your work."

For this writing task, student T understood that:

> "Everybody will read it, L, and M and then Mrs. N and at home."

Student L continued:

> "The teacher, and the people in this class ... They all always read ours, you know, in the hallway."

Thus these students understood that the audience for this writing task would be the teacher, people at home, the students in the class, and any people who read the written product when it was on display in the hallway, which was a familiar procedure.

Congruency of Understanding between Teacher and Students

The areas of understanding between the teacher, Mrs. N and the students L and T in this first writing episode were as follows.

1. Mrs. N and the two students understood the stated nature of the task which was a note to Mother Nature.
2. Mrs. N and the students recognized that the task required a letter-writing mode.
3. The teacher and the students understood that the audience for the written product was to be the students in the class and any people who read the notes while they were on display in the hallway. The students stated that their teacher would be an audience for their work, while Mrs. N made this implicit in her requirements for the written product.

There were further areas of individual understanding of this writing task.

1. Mrs. N understood that this task was a culmination to related work, while the students did not state this.
2. Mrs. N had considered the whole class and the levels of ability of all the students while L and T were centred on their own task.
3. L spoke of a relationship between this task and a poetic task that

was not stated by Mrs. N.

The Written Products

In the first writing episode, the two students each produced a rough draft and a final copy of notes to Mother Nature. The final products were written on the paper prepared by Mrs. N and inserted into the illustrated folders so that the note resembled a greeting card. Thus they met the teacher's requirements for the format. These written products were analyzed following Wilkinson's scheme of assessment. The written products from this episode are found in Appendix I.

The Written Product of Student L

The note written by student L was titled "A Word of Thanks". This student had used the illustration provided by the teacher, but had added a further illustration to the folder as well as elaborate lettering for the title. The written product showed considerable emphasis on the form. The content seemed to be influenced by the key words noted in the pre-writing brainstorming session. The draft for the note and the final written product are found in Appendix I.

Stylistic Measures

The form of a note was appropriate to the task. The organization was of five ideas linked syntactically as a totality. The title corresponded to the last idea. L used abstraction throughout the note. There was appropriate phrasing and vocabulary. Reader awareness was shown through the opening sentence which gave the reader an understanding of the purpose of the task. Cohesive devices were used to lead a reader from one idea to another; however, because of the sequencing of ideas these devices were not appropriate to the meaning expressed in the note.

Affective Measures

L wrote this note in the first person as narrator and expressed a variety of emotions: the difficulty of writing, doing her best, and an admission of personal guilt followed by excuses. She wrote in an empathetic manner. Wilkinson stated "that the writing to an unknown or unenvisaged addressee will be poor in quality because it lacks focus". (1979, p.64). L had overcome this difficulty well, as she had tried to make the writing readable with the inclusion of some apt and memorable phrases which personalized Mother Nature: "If if wasn't for you, nature, I wouldn't be here right now", and "Thanks, you've gone all the way for us and the environment".

Cognitive Measures

L's note did not show a logical sequence. She had one interpretive sequence in sentences 2, 3 and 4. There was a summuation of the whole note in the two phrases of "You've gone all the way for us and the environment" and in "If it wasn't for you, nature, I wouldn't be here right now". This latter phrase also showed that L was capable of speculating about her own existence.

Moral Measures

This note, in the apology and the excuses given, showed awareness and judgment of motives. "You spend your time to organise it all" implies a personal value for the work of others.

The Written Product of Student T

The written product of student T was titled "A Thanks". It was written in the form of a note to Mother Nature. This student had copied a part of the illustrated page provided by the teacher as a folder for the note, but had transferred it to her own folder. This final

folder was also illustrated with a flower, and the title of the note was elaborately drawn with large decorated lettering taking prominence upon the page. The form of the note was therefore a major part of the assignment for this student. The content of the note was analyzed according to Wilkinson's scheme of assessment as follows:

Stylistic Measures

T used a format appropriate to the task. The organization was of seven ideas linked syntactically into six sentences and an exclamation. The ideas were in two groups, the first five sentences dealt with the poor role mankind had played in nature. The last sentence and exclamation followed a different train of thought, making a positive remark and then saying "thanks". T showed verbal competence in her effective use of a variety of sentence structures.

Affective Measures

T wrote the note in the first person and signed her own name. The "we" that she used in the note implicitly referred to "mankind" and the "you" referred to Mother Nature. While the note was written in a very personal style, it revealed few of T's own emotions.

Cognitive Measures

This note did not show a logical sequence of ideas. However, the note gave evidence of a high level of cognitive processes, in that T started her note with a generalization "I am really sorry that we had to step in and cause you all this trouble". The next sentences maintained this focus of Mother Nature's striving in spite of mankind's power-hungry, destructive nature. T used speculation in two sentences when she wrote "if we didn't have to overpower other creatures then the balance of nature might be a bit more even", and "just imagine nothing

upsetting, no garbage, everything clean and beautiful". Speculation was used again in the non-sequitur "That's the way I think a lot of people would want nature to be". In this last sentence of her note, T changed emphasis by introducing a viewpoint of 'I'; which revealed her personal feelings, turning the 'we' or mankind into 'people'; and turning the 'you' of Mother Nature into 'nature' in general.

Moral Measures

T used a judgment of the fault of mankind throughout the note until the final sentence. She also judged Mother Nature to be capable of doing a great job, losing the battle in some areas although exonerated from the loss. T set down a situation that appeared ideal to her, "no garbage, everything clean and beautiful".

The Written Product:
The Students' Understanding of Purpose and Audience

Both students L and T produced a piece of writing appropriate to their understanding of the purpose of the task. They had each written a "note to Mother Nature", using the conventions of letter-writing. Student L had attempted to write using a poetic mode.

Their understanding of audience was shown in the finished product by the carefully handwritten final copy and by the elaboration of the illustrated covers. The product was in an appropriate form for both Mrs. N's and other students' eyes.

Both T and L had chosen a "thank you" as the title of their assignment. However, neither of them maintained that focus throughout the note. The notes both had more content devoted to apology than to thanks, although both notes signed off with thanks to 'Mother Nature'. The two students sat adjacent to each other throughout the writing episode and

they had spoken to each other more than to any other students. It is possible that both students wanted to use the ideas developed in class, which tended to be more in the area of apology and blame. It is also possible that they tried to work these later ideas into their writing even though they had both initially chosen to write notes of thanks.

The Written Product:
The Teacher's Understanding of Purpose and Audience

In this first writing episode Mrs. N's four purposes for the writing task were attained by the two written products in that, firstly, the students wrote a note in which they had to consider the role of nature, and secondly, the students used a letter-writing mode for their assignment. Thirdly, Mrs. N's students produced notes that could indeed be used as a display of writing. Combined with the cartoon poster, these notes made an attractive display.

The written products were therefore appropriate for the audience projected for them in that they held ideas related to ecology in a form appropriate to be read by the students in the class, and the people in the school. The final purpose of this writing task, to encourage the students with lower ability, was beyond the scope of this research which focused upon the two chosen able writers.

Response to the Writing

Responses to the writing observed in Mrs. N's class were:

1. Students read and discussed each other's work in progress.
2. Mrs. N responded through proofreading and comments to writing brought to her by students.
3. A classroom evaluation of errors was led by Mrs. N with the aid of a

sheet of a composite of errors displayed on an overhead projector.

4. A written evaluation of comments and a grade value were given to the students by Mrs. N.
5. Students discussed the written evaluation.
6. The written products were displayed.

The students in this writing episode also anticipated a response from their parents.

The Teacher's Intentions for the Response

In an interview Mrs. N spoke of her intentions for the response to these written products. Firstly Mrs. N anticipated that the notes produced by the students L and T would be of a high quality. In her choice of students Mrs. N had said:

> "They do beautiful work ... always ... they are really good writers."

Mrs. N also spoke of her written response to students' writing for this assignment in the context of her language arts program in writing:

> "When I mark their work, I mark it for mechanics, their grammar, their punctuation, their sentence structure, that kind of thing, about 50% for that and spelling, all the mechanics, and the other 50% is for I guess you could call it content or appeal, so if it's poetry, how appealing it is to listen to or say. If it was a story it would be the plot and the climax of the story. If it's a log book, it would be how accurate an account, how entertaining. I mark it in 2 parts. I always encourage them to give a lot of art work, pictures with their work."

For this assignment the teacher planned to use a printed insert demonstrating the criteria for evaluation used for this written product. These criteria for evaluation were demonstrated to the students during a whole class evaluation of a projected composite of errors just before the

assignments were returned to the students. When Mrs. N returned the "Notes to Mother Nature", each student received a personal evaluation giving comments upon the work, a graded mark, and showing how that mark had been reached.

In summary, the intentions for the response stated by Mrs. N and observed in this writing episode were as follows:

1. Mrs. N responded to every writing assignment.
2. Response was perceived as information given as "feedback" to the students in order to give the students an understanding of standards.
3. Mrs. N provided a vocabulary and a method for the students in order to aid in their self-evaluation.
4. Mrs. N intended to show her value for the written product and to keep ecology in front of the students by the display of the finished products.
5. The teacher intended that there would be response to the writing from the students in the class and from people in the school.

The Students' Understanding of the Response

In interviews, the students L and T spoke of their understanding of the response. These students agreed that student-to-student discussions and response during the writing process were beneficial to them. T said:

> "It's easier to write when you can talk to someone like that. I think you can - well, tell them what your thoughts are and they can tell you theirs. It helps to get an opinion when you start out, you need it, you know you can ask your partner."

These students seemed to be concerned that their written products would be correct for the teacher.

The students appreciated the demonstration of the evaluation form.

L said:

> "When you see that you know why you get the mark, and if you don't get something right, it helps you to do it right afterwards."

The comments Mrs. N had made concerning the content of writing durring the demonstration also helped the students. T said:

> "I didn't know before why something that had spelling mistakes and stuff could still get a really good mark."

In reference to their own written evaluations, L said:

> "I guess it was a pretty good paper."

T added:

> "and I know now to be careful with 'of', I won't do that again."

Summary of Findings of Writing Episode 1

The first writing episode was described and analyzed from its initiation, when the teacher presented her students with the requirements and form of writing a "Note to Mother Nature", to its conclusion, when the teacher returned the evaluated written products to the students. Two students who were able writers wrote and illustrated written products that were appropriate for their and their teacher's understanding of the task and the audience for the task. Response was given within the classroom to the work in progress and to the completed written product by the teacher and students in the class.

WRITING EPISODE 2

The Classroom Setting

There were 25 students in Mrs. T's class, which was the setting of the second writing episode. The transcription of this writing episode may be found in Appendix II.

For the duration of this writing episode, the desks in the classroom were arranged facing inwards from the four sides of the room. Mrs. T's desk was in one corner of the room, with her stool beside it. (Figure 2). Along the window wall were shelves filled with papers and books that were in constant use. Reference was made several times by both teacher and students to previous pieces of writing. Displays in the room had to do with literature and illustrations of students' stories, often with a humorous theme. However, this was only one of the classroom arrangements that had evolved in this setting. Mrs. T spoke of the use of the classroom space.

> "We move the desks around as we need to for space or so that some kids can work with each other."

In a later interview with J and K, the two students who were focused upon in this setting, these classroom arrangements were mentioned. K said:

> "You can go where you want and talk to who you want so long as you're working. I like being able to sit next to people I can work with and being able to change around."

Over the duration of this writing episode, students formed small groups to discuss their writing and walked over to other students' desks in order to use writing materials or to exchange and read what each had written.

During an interview, Mrs. T spoke of her language arts program in

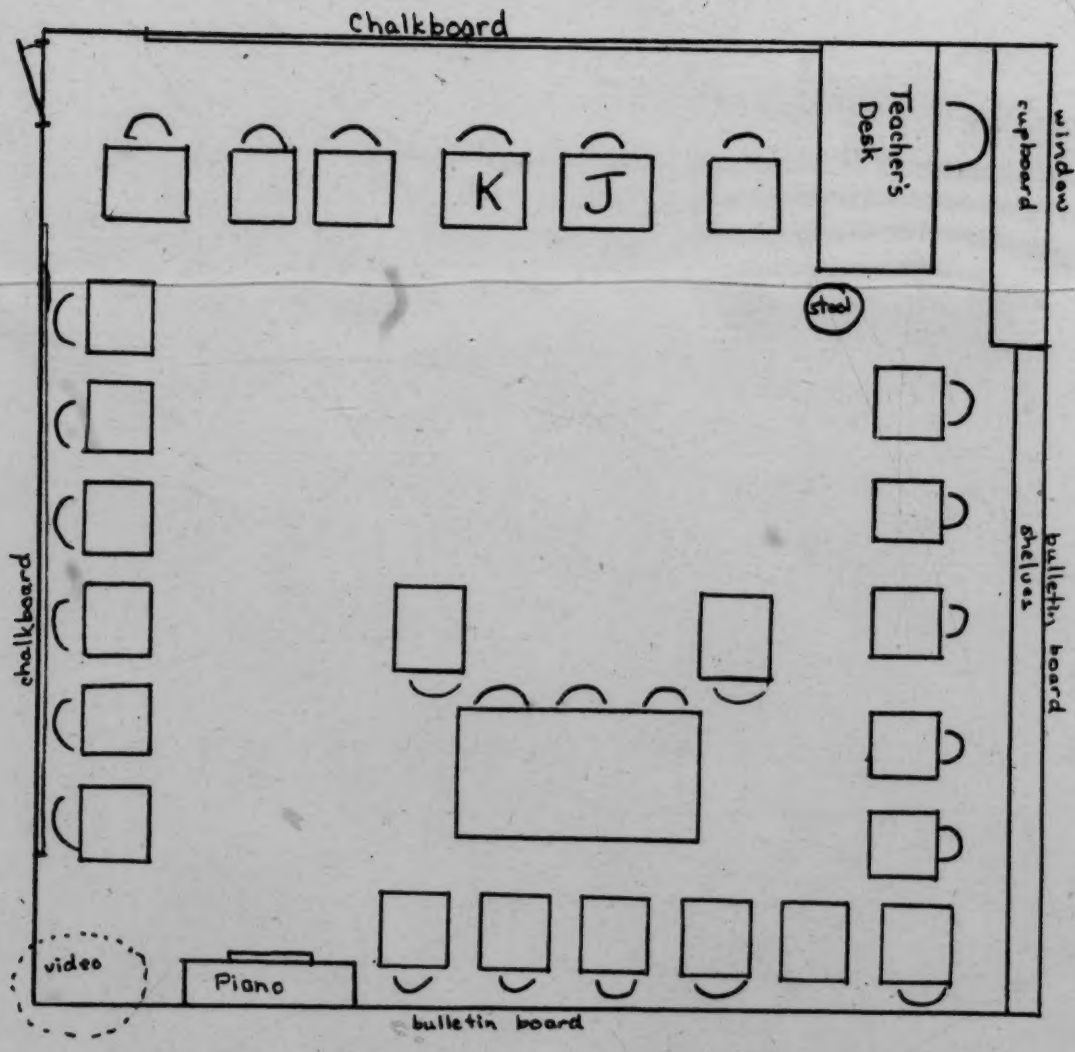

Figure - 2

The Classroom Setting -- Mrs. T.

writing:

> "I am concerned about their level of involvement with language, with writing ... in some language arts books they write only "dummy runs" ... Here they write daily and we try to use the writing functionally."

The Writing Task

The writing task observed and recorded in Mrs. T's classroom concentrated upon the writing technique of character development in a story writing assignment. A character was to be introduced into a story using implicit details of character rather than explicit physical description. Mrs. T introduced the writing task to her students at the beginning of the episode saying that:

> "... this piece of writing is to take about a week."

Further information and instruction was given by the teacher to her students as the assignment progressed.

In the initial language arts lesson, Mrs. T introduced the task in a pre-writing discussion, with references to literature and the reading of pertinent passages introducing characters, from books that she had previously read in their entirety to the class.

> "Do you remember when we read The Hobbit? How the Hobbit was introduced to you and described? Listen again to this ..."

Mrs. T read a passage by Tolkein introducing the Hobbit and then asked:

> "What details did you learn about the Hobbit that makes him a character?"

In receiving responses, she asked for examples and elaborations and finally stated a generalization about the use of details:

> "Did the author ever say that Hobbits are jolly people who are lazy? But that's the impression you get. So

> he uses small details to make you think about the character."

Mrs. T suggested that this was a device that her students could use to make their character come alive. A further passage from literature was reintroduced by Mrs. T:

> "Let's talk about the faun from The Lion, the Witch and the Wardrobe. When they first introduce the faun they give a very clear description. I'm going to read it."

While Mrs. T read the story, the students sat and listened. Then Mrs. T asked the students to give examples from that passage where the author had used details to develop a character. With the students, Mrs. T discussed examples of details of characterization and concluded:

> "It's the details in your story that make the character come alive."

She referred to a story written by a student who had used explicit descriptive words to introduce a character and suggested that characterization by details would have made the character seem much more alive. Mrs. T then modelled the writing craft of listing details about a character by eliciting descriptive details from her class as follows:

> "If I want to have an old lady, how could I make sure you know she is old without ever using the word 'old'?"

The students put forward many ideas that were then listed on the chalkboard, i.e. wrinkles on her face, slouch, using a cane, poor hearing. The next modelled example was of a "handsome young man". Mrs. T again asked for responses, which were enthusiastically given. Some of the details for this example were: "wears suits", "muscular", "goes to college".

The class was then directed to go to their creative writing notebook, to decide upon a character, and to list ten descriptive characteristics. After some time was given for this, Mrs. T asked the students to

apply the writing technique in practice:

> "What I want you to do is to start your story and I want a beginning of your story and a description of your character. If you want to take it from there and go on and finish your story, you may, but you don't have to, I want the beginning of your story the introduction to your story and a good description."

As the writing progressed over several days, the stories were discussed and read within small groups and with the whole class. Mrs. T guided the students throughout this time by reading and discussing the work in progress and by turning back any digressions to the task. An example of the teacher's guidance was seen on a day when several story beginnings were read to the class. Mrs. T read aloud one student's work and asked for comments:

> "Well, what do you think?"
>
> (Student)"Well if they're continuing the story maybe he should go out and get in trouble again."
>
> (Mrs. T) "Well, we were supposed to be working on our character and what our character looks like, and not what happens and what they <u>do</u> so much."

After student and teacher responses to the stories, and further classroom work, Mrs. T said:

> "I want your good copy done by tomorrow ... the introduction and your character introduced, well introduced ... your punctuation and capitalization ... should be automatic."

A final possibility for the writing task was that this piece of writing could be chosen to be "published" in an illustrated booklet which would be available to any interested readers in the room. This possibility was spoken of to the students briefly and further elaboration did not seem necessary due to the implicit understandings between the teacher and the students from previous writing episodes.

Thus it could be seen that the writing task in Mrs. T's classroom was focused upon a particular technique related to story writing. The students were asked to introduce a story character by the use of implicit details about the character. The choice of the character and the descriptive details was left to each student. Further to this, the students could optionally complete the story and could decide to publish it in an illustrated story booklet. In this writing episode, Mrs. T. focused on the development of technique in the students' writing, while decisions upon the content of the writing were made by the individual students. The mechanical form of the writing, i.e. the spelling or the punctuation, was mentioned only briefly in this episode.

The Teacher's Understanding of Purpose

The teacher, Mrs. T, was interviewed concerning her understanding of the purpose of the task. She explained:

> "What I was going to focus on was building the character, using details. They start and then when they get bogged down, it gets too long... We've been doing introductions to stories, the beginnings, so I thought I would have them introduce their story with a character ... and if they want to go on from there, it's up to them."

From this it could be proposed that Mrs. T wanted the students to learn some of the writer's craft of character introduction and that story completion was to be optional for the students. She also wanted to assess the students' application of previously learned techniques. She continued:

> "We've done two types of beginning, starting with an action and starting with a study. I'm not going to specify one of those, but I'm interested in seeing if they realize that there are better ways of starting their story, than "Once upon a time' or 'Once there was', to see if they can get into the pattern of using the types of beginnings we've done."

Thus Mrs. T seemed to perceive the task as one part of her ongoing plan for the language arts in her classroom. The writing techniques and crafts that had preceded this episode in the classroom would be further developed in this writing task.

Further to these purposes stated for the writing task, Mrs. T wished to evaluate the students' capacity to build upon the previous instruction in writing. The evaluation of this task was further planned by Mrs. T:

> "I'm looking to see what ways they develop their character. What details they use to support their characters."

Mrs. T intended to specify her method of evaluation in this writing episode to the students. The evaluation was to be based upon their character development and the use of the technique of implicit detail in character development.

Mrs. T. planned to present the students with an enjoyable literary example of this technique of introducing a character.

> "I'm using excerpts from things I've already read to them this year, The Hobbit and perhaps from another book, The Lion, the Witch and the Wardrobe. They enjoyed those ... the characters were done so well, introduced so well with the details."

Following this Mrs. T. planned:

> "I'll use a teaching example, one they all would know, 'an old lady' and how they could show that without ever saying 'old' ... for a physical description."

Mrs. T had planned the use of a further example as it was needed.

Mrs. T's perceptions of the writing task showed that this task was to be a part of the ongoing program in written expression. The task provided for further writing on a daily basis, while furthering the students' knowledge and awareness of the craft of writing and their ability to apply and extend their knowledge of previously learned techniques.

The Teacher's Understanding of Audience

The teacher's understanding of the task in terms of the projected audience was also discussed in an interview. Firstly, Mrs. T spoke of the projected audience in these terms:

> "What the children are writing changes according to their audience, it changes drastically, but it's really hard to always do that in a class, having them using their writing for something all the time."

This showed this teacher's concern that writing was to be a functional activity for her students and not the "dummy runs" that she had mentioned previously. As well, Mrs. T. stated that the nature of the audience changed the nature of the students' writing, that these students were aware that their words would be read and appreciated differently by different people. Secondly, Mrs. T specified the audience for this writing task:

> "This writing will be read by the people in the class and myself of course."

Thirdly, Mrs. T also planned the presentation of the stories to the audience:

> "I've had them read the stories themselves to the whole class ... and to small groups and I read the stories to the whole class sometimes ... I'll do that this time."

This plan showed a further awareness of audience in that Mrs. T had planned for the audience in advance as she had planned for the rest of the writing task, which gave it a place of importance in the writing episode. An audience for the students' written products, of the teacher and other students in the class, was built into the classroom routine.

The Students' Understanding of Purpose

In this second writing episode, the students who were focused upon

were a girl and a boy with the initials J and K respectively. In an interview, these students talked about their understanding of the purpose of the task. J said the purpose of the task was:

> "to write a story about a character, with all the action, around this one character ... like you don't say he was tall and nice, you make it show by the other things you say about him. Anyway you're supposed to use longer sentences, not just shorter sentences with one detail in them."

K added:

> "It's to write a story, but at the beginning, when the character comes into the story, we are using details instead of using words, like ... using adjectives."

These students therefore agreed that this task was one in which they were to apply a new technique, using details to develop a character. Both students also used the word "story" in their talk about the task. The student K could compare the use of details to the use of adjectives and the student J gave an example of the explicit use of adjectives.

The Student's Understanding of Audience

Both K and J understood what was meant by the term "audience" for a piece of writing. K said:

> "It's the people who read your story, or listen to it."

J concurred:

> "Anybody who reads it."

For this written product, K anticipated the audience to be:

> "the people in our class ... and my parents might read it ... What about you? you'll get to read it."

A similar elaboration was made by J:

> "the people in our class read it, and my mother will read mine."

Therefore, with an understanding of the meaning of audience, these

students expected readers and an audience for their work perhaps because of their daily experience with written expression in this class. The teacher was not spoken of as an audience explicitly, but was implicitly included in the repeated phrases "the people in the class". These students also expected that their writing would go beyond the classroom to their homes, and K anticipated that it would go beyond that, to the audience provided by this researcher.

Congruency of Understanding between Teacher and Students

The areas of understanding between the teacher Mrs. T and the students J and K were as follows:

1. The teacher and the students understood that the writing task was to develop a character by the use of implicit details, and to introduce this character in a story.
2. The teacher and the students understood that the audience for this writing was the teacher and the students in this class.

There were no areas of discrepancy in the understanding between teacher and students, However, certain elaborations were made individualy as follows:

1. Mrs. T understood that the writing episode had a place in her overall plan while the students centred upon this particular task.
2. Mrs. T had a further purpose for this task, left unstated to the students, to see if previous areas of writing instruction had carried over to this task.
3. Mrs. T intended that the literature used would show the students how famous authors had handled the development of character.
4. K used his knowledge of meta-language to compare the use of characteristic details to the use of adjectives.

5. K and J spoke of their parents as part of the projected audience.
6. K understood that the researcher would be reading his written product.

The Written Products

The students in Mrs. T's class, J and K, each produced a list of details describing a character, a rough draft, and a final copy of a story. The lists of details showed the influence of the brainstorming session and the details proposed by class members at that time. These written products were analyzed according to Wilkinson's scheme of assessment. The written products, the drafts and the written responses may be found in Appendix II.

The Written Product of Student J

This piece was entitled "The Athlete". In it J had met the requirements of teacher concerning the use of details; but she had not met the secondary requirement of completing a story.

Stylistic Measures

The story was about an athlete who was not very good. In the story J used choppy structures that did not flow. J seemed to have difficulty in applying the technique of using implicit details to writing a cohesive story. She tried to use each detail she had listed to make one sentence. The meaning and the flow of the story were broken with the insertion of extraneous detail. The story did not reach a good level of awareness of an audience. The first paragraph was written cohesively; but after that each sentence was spaced as if it were another paragraph. The mode used, of separate sections of focus after the first paragraph, gave a

visual impression like that of a screen play or a television commercial rather than a story.

Affective Measures

The theme of the story was established by the list of details used to develop the character. J had chosen value-laden details such as "brags", "shows off" and "a great flub in the high jump". The details gave the impression that the athlete was far from an heroic person. The story was written as if the story-teller was a critical observer of the athlete and the action. The affective emphasis of the story was powerful, intending that a reader would share the writer's bias.

Cognitive Measures

J maintained a sequence of description within her first paragraph. Even though the rest of her writing was separated spatially, it sustained the same focus and bias. J's rough draft was used essentially unchanged, except for transcription, in the final copy.

Moral Measures

J's intent seemed to be to give details of such a nature that an obvious inference would be made by the reader. The piece of writing was satirical. Her details had to do with physical characteristics and physical consequences of actions. The 'athlete' she described was the opposite of a stereotypical norm of an athlete, and was not a figure of admiration, which made this descriptive writing unusual.

The Written Product of Student K

The written product of student K was a story about a "streetfighter", based on a list of details that he had developed. K's final product, his rough drafts and the initial list of characteristic details may be found in Appendix II.

Stylistic Measures

K wrote a story that followed a recognizable structure, in the form of one long and three short paragraphs. K's story had developed and changed in successive stages. The first, long paragraph used the details that he had listed, however, K had added more details as he wrote, showing his ability to use the technique to his own purpose. The first reading and the response K had received had changed the first paragraph. The word "kissing" had been changed to "beating", which was a major difference. It seemed as if even though K and J had started their lists and their stories in a satirical mode, the response he received during his writing had caused him to change focus.

K's story was written in the third person, as an observer of the action. The story was cohesive, with a descriptive, action-filled introduction, a paragraph of action and culmination, and finally a consideration of consequences, which changed the story because of the additional information given. The story was effective in maintaining interest and suspense.

Affective Measures

K used emotion effectively to tell his story. He created in the reader a picture of the scene. Especially interesting was the 'crowd of people gathered around' who made no interference to the action of the 'streetfighter' and refused his challenge. K's character started out with a violent action. Nevertheless, K described him sympathetically and positively and finally vindicated him.

The story had more of a television drama feel to it than any proximity to reality, perhaps started when Mrs. T explained the technique of change of focus in a story in these terms, or even when the second modelled

example of details for the "handsome young man" was discussed in the classroom.

Cognitive Measures

The action in K's story began and ended in a cemetery, which was an interesting device, paralleled in the turn of the story. K maintained an appropriate sequence, ending with a new interpretation of the action in the light of new information given. The story ended with a generalization of the future actions of the police.

Moral Measures

K's story was filled with action and undercurrents. In the list of characteristics only one detail, "deadly", held any indication of the story line and K decided to change the detail, "wanted in 50 states", so that his character ended as a hero, albeit a dead one. K described his character with the physical characteristics and action of an admired antihero. The character had a motive which remained concealed until the hero/killer was himself killed. The police in the story were portrayed as hasty, violent and uninformed, unfortunately a common television stereotype.

The Written Product:
The Students' Understanding of Purpose and Audience

The students had each used the technique modelled in the classroom and had introduced a character using details. While both J and K produced a piece of written work, only K had completed a written product that was in a form acceptable as a story. J's written product had "bogged down" in her translation of the list of details into a written story form. K had gone on to complete a story using the technique of implicit details for character introduction and this written product was

in accordance with his understanding of the purpose of the task.

In an examination of the written product in relation to the students' understanding of the projected audience, J's product again was not in an acceptable form. It remained as a description rather than a story, and the final copy appeared to be unfinished. J had left several areas where words had been crossed out, and her writing was uneven.

K's final written product was on two sheets of paper. It was in a form more to be listened to than to be read, which was acceptable for the audience within the classroom in relation to this pedagogical task. K had printed his work rather than using cursive writing. His printing was clear and readable. However, areas were left where K had used 'white-out' to erase words, some words were crossed out and some had been inserted. There was a small number of spelling errors.

The Written Product:
The Teacher's Understanding of Purpose and Audience

In this second writing episode, Mrs. T focused on two purposes of the writing task, the technique of building of a character using implicit details, and the introduction of the story by devices learned previously. Both J and K did conform to these purposes in their written product. Even though Mrs. T asked the students to continue the character development and the introduction into a story, this did not seem to be the teacher's main purpose. Student J had utilized the writing technique assigned and had thus met the pedagogical requirement of the writing episode. J and K therefore could both be considered to have produced an acceptable product.

Mrs. T's projected audience for the written products was the students in her class. She had planned to read the stories to her students. K's

written product was acceptable for this purpose and conformed to Mrs. T's purpose. J's written product did not achieve this purpose in that it remained unfinished as a story, with cohesion only evident in the first paragraph.

Response to the Writing

Responses to the writing observed in Mrs. T's class were:

1. Students reading and discussing each others' work in progress.
2. Mrs. T reading aloud from students' work in progress.
3. Student response from the whole class to work in progress.
4. Mrs. T responding through proofreading and comment to writing brought to her by students.
5. Written comments by Mrs. T upon the work in progress.
6. Written comments by Mrs. T upon the final products.
7. Mrs. T reading aloud the final written products.
8. Student response from the whole class to the final written products.
9. Mrs. T's spoken comments upon the final written products.
10. Evaluation of the written products by the student authors in order to decide whether or not to produce a booklet form of this particular written product.

The Teacher's Intentions for the Response

In an interview Mrs. T spoke at length of her intentions for the response to this writing episode, further explaining her attitude in the context of the ongoing language arts program in writing as well as in the context of certain school requirements for marks and grades. Mrs. T spoke of her intended response to this writing episode:

> "I don't give the kids marks on their stories, I usually write a comment ... they know that that's what they're going to get ... I don't mark punctuation, capitalization a lot."

Mrs. T discussed the response she gave to individual students:

> "We talk about what was good about their story and what they could do next. They do know that if they get off task, that's always commented on."

Therefore Mrs. T planned to respond in written comments to the written product and also she planned a discussion with the students about their writing.

Mrs. T also spoke of the planned opportunity for other students to hear or to read the stories and to respond to the writing; both in the context of the writing program and that of this writing episode.

> "My students are used to reading. They don't read all the stories, we've done that; have them all read them in groups to each other and we've read them to the class but it's so time-consuming usually you'll spend hours, so what I usually do now, I pick out some of the ones as I'm reading them and we read them and talk about them ... I make comments on them when I read them, and they go back and change, then end up with the finished copy that anyone can ask to read."

In planning the writing task and presenting the writing episode to the students Mrs. T had suggested that this story could be one of those chosen to be published. Essentially this showed that Mrs. T intended the students to self-evaluate their written product and to decide if their product warranted this effort. There was further evidence of this teacher's intended interactive response among the students to writing in progress and to completed written products. This intention was observed in Mrs. T's arrangement and plan for the classroom setting. There was a variable seating plan for the students. As well, Mrs. T. encouraged on topic movement and talk among the students.

When Mrs. T was required to give a mark or to grade the written products, she would tell the students of her intentions at the beginning of that writing episode:

> "If I have to do it (evaluation) for a mark, which I'm told I have to, once in a while, then I give them a sheet and tell them what I'm marking them on, in which case I have to mark on that particular thing."

Therefore, the intentions for the response by Mrs. T were as follows:

1. The teacher made verbal comments upon the students' writing in process in order to assist and extend the writing.
2. The teacher made written comments upon the writing in process with the same intent.
3. The teacher encouraged student interaction and response to the writing in process, again with the intent of assisting and extending the writing.
4. The teacher intended that she would respond to the completed written product.
5. The teacher intended that the students in the class would respond to the completed written product.
6. The teacher intended the students to respond to their own work to decide whether to produce a final 'published' booklet of the story.
7. The teacher marked and graded written products only after previously informing students of the nature of evaluation and having given the students an evaluation form for reference.

The Students' Understanding of Response

In interviews the students J and K spoke of their understanding of the response. The student K was able to verbalize his understanding of

what response was. He said:

> "Response is something that makes your writing better because of talking about it and thinking about it."

Both the students understood that their classroom setting encouraged interaction and response to writing. J said:

> "Here you can go and talk to the others while you're writing. You get more ideas that way, sometimes they're pretty good. In this class, it may look like we're talking a lot, but it's not just talk. Everybody helps you, they give you their best ideas."

The other student, K, agreed with this explaining his utilization of peer response to test and form his writing, saying:

> "You really do get good ideas from talking about your writing. I prefer to do my writing at home and leave more time to talk about it and get ideas at school."

The students read and discussed their understanding of the comments written by Mrs. T upon their work in progress. K had received a written response from Mrs. T on his first draft concerning the content of his story. She had written the comment "police don't get a license to kill someone". K responded:

> "Well, some do, I read that some special spies do have licenses to kill, what about 007?"

The student J received comments written by Mrs. T upon the rough draft:

> "J - This is a good beginning, but there are still many other suggestions on your list that you haven't used. Try to start your sentences with something other than "He". If you join some of your short sentences they would flow. Good, J, but you have too many paragraphs. Sometimes you don't explain where he is going."

She also received a written response to the final written product. J referred specifically to the mistakes she had made:

> "Look at this, this was wrong, I said 'the face he had' and here, oh, oh."

After some silent reflection, J continued:

> "You know, I won't do it like this again ... If it goes like that, so hard to write and I don't like it, next time I'll write something different, go on to something else."

Finally the students discussed the response given to the stories that were read to the class by Mrs. T. Both students appreciated hearing the stories, the opportunities for response and the responses received from Mrs. T and the students. K said:

> "I like it best when the stories are read when they've been written. Sometimes if it's a story that's been talked about or one that someone has shown you, you can hear the differences."

J added:

> "And also another thing is when she reads the story to the class she says 'any comments' and everybody puts up their hand and they say what about this word, what about that word, you could say it this way and that really helps you."

Neither of the students chose to 'publish' the written product from this writing episode.

In summary, the understandings of the response expressed by the students were as follows:

1. One student could define what response meant to him in the context of this writing episode.
2. The students understood that verbal response was intended to assist and extend their writing.
3. The students understood that written response was for the same intent.
4. The students appreciated the opportunity for interaction and response from Mrs. T and the other students both to writing in process and to the final written product.
5. These students chose not to 'publish' their written products.

Summary of Findings of Writing Episode 2

In the second writing episode, two able writers practiced a writing technique that was presented to them by their teacher. Both students practiced the primary requirement of the technique of character development by the use of details. However only one student met the secondary requirement of the use of the technique in a story. The written products were appropriate to the teacher's and students' understanding of the task and the audience for the task. Responses were given by teacher and students on an ongoing, interactive basis to the work in progress. Written responses were given by the teacher. The completed written product was responded to by teacher and students.

WRITING EPISODE 3

The Classroom Setting

In this third writing episode there were 24 students who, according to their teacher Mrs. E, had a "wide range" of ability.

The classroom was arranged with areas of interest for social studies, science, art, audiovisual media, reading and writing. Each area held pertinent displays of the students' writing and art. From cuphooks along one wall hung stories, booklets and books that had been written, illustrated and 'published' by the students. In the hallway adjacent to the classroom were displays of the students' writing and illustrations.

The plan of the classroom is shown in Figure 3. The desks were arranged along three sides of the classroom with the teacher's desk and stool at the front on the fourth side. Materials for use in writing were arranged together on shelves. These included various kinds of paper, pens, pencils, examples of calligraphic writing scripts, and materials for illustrating and compiling booklets. For each student there was a writing folder which contained samples of the student's work written during the school year. During an interview, Mrs. E spoke of the daily writing program she had instituted within the language arts timetable:

> "It started as an experiment. I'd never taken such a thorough approach to writing on a daily basis: to actually set aside time daily and say "This is writing"."

Mrs. E talked positively about the opportunity for written expression and person expression:

> "What I like about this writing program is not only have they learned to write, but they've learned a lot about themselves."

She also spoke of the writing folders kept for each student's written

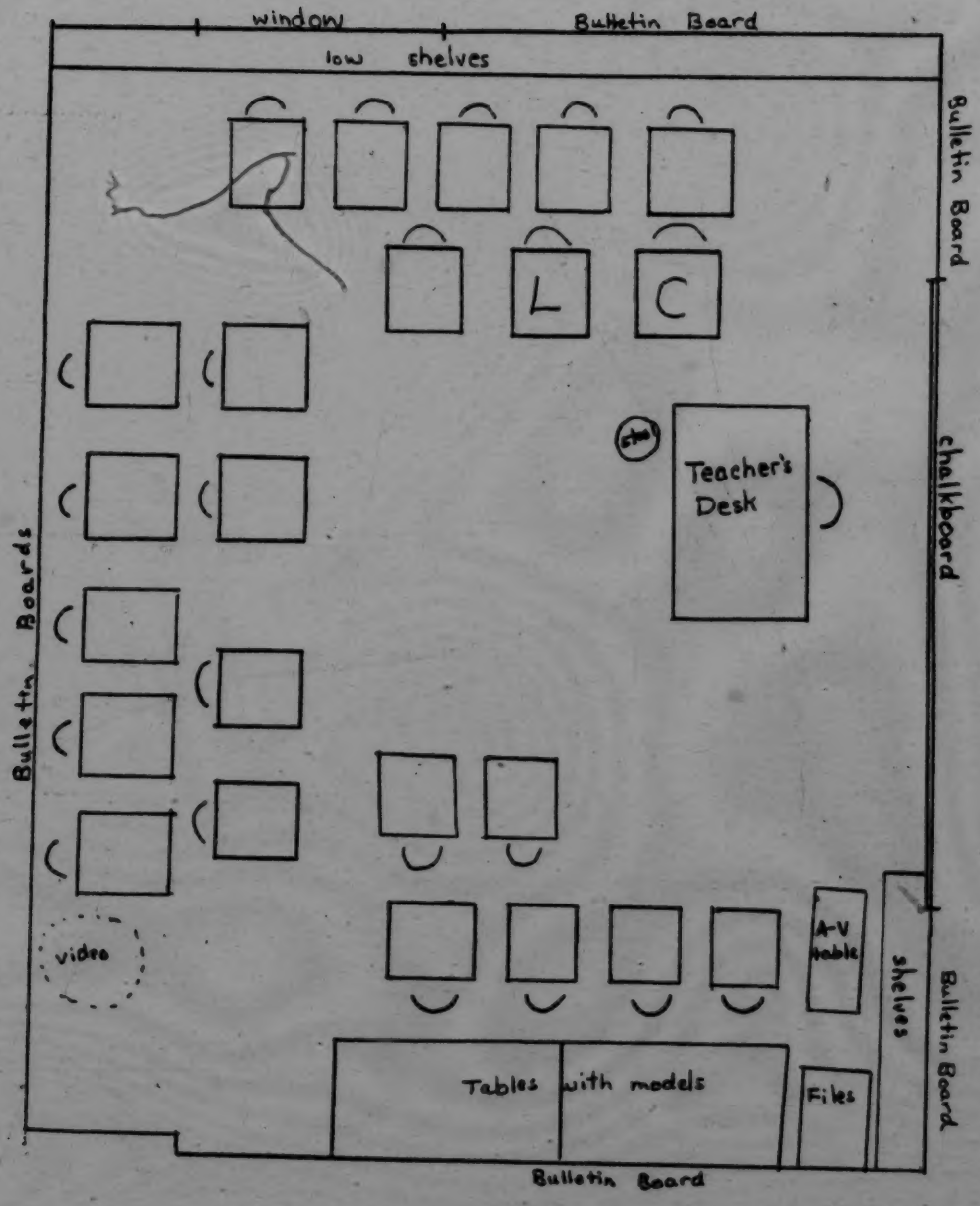

Figure - 3

The Classroom Setting -- Mrs. E.

work and of the students' growth in written expression:

> "I've collected their assignments in folders ... to put them in a book and give back to them at the end of the year ... to show what they did as grade sixes ... you sure can see the growth."

The Writing Task

The writing task observed and recorded in Mrs. E's classroom was a story writing assignment in which the teacher requested that an animal represent one character in the story. Transcriptions of the writing periods in language arts that comprise this writing episode may be found in Appendix III. The writing task was introduced to the students by Mrs. E with a comprehensive explanation of its duration, the technique to be used and the expectations of the final written product:

> "This assignment will last over several days, perhaps a whole school week. We've done stories and we've developed characters ... this time a character in your story is to be an animal ... you'll make it into a story booklet and illustrate it."

After this introduction to the writing task the students moved around the classroom, referring to books, magazines and maps, and gathering writing supplies. There was individual discussion and interaction between students, and between students and the teacher. After information had been gathered, the teacher spoke to the students about beginning the writing, reminding them of the techniques of writing and of beginning a story, as follows:

> "You've had lots of time to gather your ideas, I'd like you to start writing now please ... and plan to make it an effective beginning."

Throughout the writing episode Mrs. E was available at her desk or moving around the classroom. Several students came to her for quiet discussions concerning their work. When some writing had been completed

there was an opportunity for students to read the beginnings of their story to the class. Mrs. E asked:

> "Is there anybody who'd like to share their beginning with everybody else?"

Ten students read their work and each received comments from Mrs. E and other students. The comments given by Mrs. E were typically encouraging, such as:

> "Wonderful! Now what are you going to do next?" ... "Good beginning, I like it." ... "That really sets the scene. You know exactly where you are and you feel like you're there."

She guided the students to continue and extend the story by reminding them of the stage they had reached in the writing and by asking the students to think about and talk about the next steps in the writing. Each day of this writing episode there was an opportunity similar to this one for reading and response. At the end of this writing period Mrs. E spoke to the students about the plot structure of their stories, specifying what had been accomplished, the sequence of writing to follow, and what was expected for the next day with these words:

> "You've all started with something. You've introduced your character, you've set your scene ... now you start in to the rising action, now you've got a pretty good idea of where you're going ... you should do that next."

Each writing period in the writing episode was introduced by Mrs. E with an expectation of the work to be accomplished, and concluded with a summation of the writing period and an expectation for the next day's work. As the writing episode progressed the students completed their stories and went on to rewrite the rough draft to a final copy and to produce an illustrated booklet that would join the array of booklets previously produced by the class and made available to readers in the room and in the school. On the final day of the writing episode, students

read their completed works. In several cases they had been previously read to the class in a partially completed form. After each story was presented by its student-author, there was a discussion led by Mrs. E during which students responded by volunteering comments and asking questions of the author. Finally, the illustrated story booklets were hung around the classroom and thus made available for reading. This expectation and purpose for the written products was referred to at the beginning of the writing episode. The students were familiar with this procedure and with providing an appropriate product for the audience it implied.

The Teacher's Understanding of Purpose

In an interview, the teacher discussed her understanding of the purpose of the writing task. For this writing episode, Mrs. E had planned that the students would work on one piece of writing over several days. She talked of developing this ability over several months of daily writing:

> "In September I had to say to them, there must be five sentences ... a paragraph ... we had to start out with bottom-of-the-line expressive writing -- Here's a pen, describe that ... something concrete. Now they work over 2 or 3 days or a week, and they love it."

Mrs. E also spoke of her preference of giving writing assignments that permitted the students an individual interpretation:

> "Even when I give the students a topic, it's like this one, very open. I encourage them to write with their own insight, to satisfy themselves."

The writing task in this writing episode was to be a story in which a character would be an animal. Mrs. E explained her reasons for this choice:

> "This idea of an animal story. I was going through the

> curriculum guide and I saw that we hadn't ever done an animal story. We've done autobiography and biography, fantasy and tall tales, and myth and legend, so that's why this is our focus now. It fits in nicely, too, with what we are doing in science."

Mrs. E focused the students' attention by asking them to consider what position they themselves played in the story, and from whose viewpoint the story was written by saying:

> "I want to centre in on one task. Many of you are writing from inside the animal ... from the animal's viewpoint ... those of you that are, think of being that animal ... think about where you're going to be moving in your story."

Mrs. E spoke of her expectations for the completed written product in this writing episode in relation to other writing episodes:

> "I expect them to hand in a product that is of readable quality. I encourage them to illustrate their work. On long assignments like this I expect them to produce an attractive title page and a finished booklet. Again, this is something that has been developed over time."

Thus, Mrs. E revealed an understanding of several purposes for this writing task. This task, a continuation of a daily time of written expression, was to extend over several days. The only stipulation for the content of the story was that there was to be a character that was an animal. The completed task was to be an illustrated booklet of readable quality. Mrs. E expected independence and individual responsibility in this assignment.

The Teacher's Understanding of Audience

In an interview, Mrs. E discussed her understanding of the audience for this writing task. She spoke of the change in the students' writing when there was a change of audience:

> "They're writing for other readers you know, for an audience."

Mrs. E had been concerned that at the beginning of the school year, both of the students focused upon in this writing episode had been too aware of the teacher as the main audience for their written products. She said:

> "When we first started to write on a daily basis, L was too aware of the teacher ... she used to write for the teacher, for that audience, what she thought the teacher wanted to hear ... And then C, so clever that he could figure out what I wanted and do it in half the time anybody else could."

This teacher spoke of encouraging her students to go beyond this in their writing, using themselves as an audience in order to evaluate their work more critically:

> "I encouraged them to do their own insightful writing that would satisfy themselves."

The students in this writing episode were used to having their classmates and their teacher provide an audience at all stages of their work. Mrs. E spoke of this as follows:

> "From the beginning they would write, then I'd ask ... 'Who would read?', we'd listen, comment and they'd write again. It helped everybody to see that they could use the response ... change their writing ... let their writing grow ... make it better for the audience."

In this class it was established that some writing would go into a personal creative writing folder every week and that longer pieces of work were to be 'published', remaining accessible to an audience of other students in the class and to other readers in the school. Mrs. E spoke of this expectation as follows:

> "At the end of each week they put their best of the week's work into their folders ... longer pieces are put into booklets like ... short stories ... and illustrated. ... they read them ... others in the school come to read them ... we put them on those hooks."

At the end of the school year, Mrs. E planned that each student's writing folder would be collated into a book form, which would provide a final audience:

> "Their folders ... we're going to put them into a book and give it back to them at the end of the year and that will be something to keep to show what they did as grade sixes."

Thus Mrs. E's understanding of the audience for this writing task was that the teacher was one audience, the classmates were another, others in the school would provide a further audience, and lastly that the students themselves could provide an audience for the written products, in terms of present and future satisfaction with their work.

The Students' Understanding of Purpose

The two students who were focused upon in this third writing episode were a boy and a girl with the initials C and L respectively. In an interview with the students, C spoke of this writing task and of his improvement in writing over the school year as follows:

> "This writing has to have an animal in it as a character. We've done lots of other writing too, it makes you a better writer when you write every day."

L continued:

> "We've learned about lots of other ways to write, but we hadn't done an animal before. This has been lots of fun, because I'm writing I think about writing and I get a lot of ideas now."

The students discussed that the writing in this assignment was to extend over several days and that a finished product was required. L said:

> "This writing is better because it takes more than one of two days ... then I like to do the drawings to make the booklet."

C said:

> "I like doing a longer story, I can plan it and think about it ... the booklets are OK I guess."

The Students' Understanding of Audience

In an interview the students spoke of their understanding of the audience. These students seemed to have a good understanding of what an audience was. L said:

> "In music it's the people sitting in the theatre. In writing it's the people, any people, who read something that's written."

C extended this by saying:

> "The audience for writing is anyone who reads or listens to a piece of writing."

Both were aware that their writing would usually be seen by the teacher and also the students in the class, and on this they had differing viewpoints. L said:

> "We all read each other's, even before it's finished, it helps you to be a better writer."

C disagreed, saying:

> "We hear lots of the writing as it's being written. I don't like it that much, it gets boring ... Mrs. E usually gets us to read aloud to the class."

L spoke of times when she wanted only the teacher as her audience:

> "If I want just Mrs. E to see it, she would talk just to me about it."

C spoke of a further audience for his written products in these terms:

> "I write at school, I listen to the others but don't talk much when I'm writing ... My Dad reads mine if I do it at home and he makes me do it again, better."

However, C did like to have his work on display for an audience and he anticipated a use for his writing folder:

> "I like to have my work up, to have them all read it ... my folder, ... I'll keep it and show it to my grandchildren."

Both students recognized that the researcher was a potential audience and they proffered their writing folders. C said:

> "Do you want to read mine? You can, you can read all of it ... some of it is pretty good."

L also offered her folder:

> "You can read it if you like. I get better ... this story, now, will be good to read."

Student C was aware of and asked about the audience for his writing through this study. He asked:

> "Will you write about it and put mine in ... will people see it?"

Finally C discussed the implications of an audience:

> "It means that your work has to be all OK. If you make a mistake, boy, they let you know it, all the kids tease you about it, all the rest of the year."

These students understood that their writing would be read by others and they were able to discuss an audience in relation to possible readers. The audiences anticipated for their written product were the teacher, their classmates, others in the school, parents, this researcher, and future generations.

Congruency of Understanding between Teacher and Students

The points of congruency of understanding between Mrs. E and the students were as follows:

1. Mrs. E and the students understood that the writing assignment was to extend over several days, was to have an animal for a character, and was to be proofread and re-copied into a 'published' format.
2. The teacher and students recognized that a further purpose of the

writing task was to write daily and through this to improve and develop in writing.

3. The understanding of the projected audience was that the product would be read to and by Mrs. E and the students in the class.
4. The teacher and students understood that the written products would have an extended audience at the end of the school year.

As well as these points, a further understanding was discussed individually when C was aware of another aspect of audience, that of having mistakes published.

The Written Products

The students in Mrs. E's class, C and L, each produced a story folder with an illustrated cover, each containing several pages of completed story. These written products were analyzed according to Wilkinson's scheme of assessment. The written products may be found in Appendix III.

The Written Product of Student C

C's animal story, about raccoons, was entitled "Trouble for Rikki".

Stylistic Measures

The story showed mastery of appropriate syntactic structures. C used speech and statements effectively. A noticeable characteristic of his work was the use of participles to begin sentences, such as "Coming out of a hole ... Running down the hill ... Climbing on his back ... Crossing the stream ...". The use of these action-filled verbs made the whole story hurried and fast-paced. Another interesting and effective use of words was that even with the amount of speech used by C, the word "said" was not used at all. Each time a character spoke, it was in the context of other speech, accompanied by an action, or followed by a

description. The story is told in the voice of a third person until the very last sentences, when C changed to a "we" voice.

Affective Measures

C used an animal fantasy as his story mode and so had talking, feeling animals and exciting, improbable situations. The animals' emotions that were stated were of worry, sheepishness, and joy. One animal even woke up "not in a great mood". The setting of his story was beautifully formed within the first sentence; later the setting changed to the gloomy place where "Owl" lived. The story came through concern and crisis to a pleasant ending.

Cognitive Measures

This story was well thought out. The sequence flowed from introduction to ending. C used effective description in the setting, the characters and the action. The problem posed in the story was resolved satisfactorily.

Moral Measures

C chose a title "Trouble for Rikki" which was effective, however in reading the story perhaps "Sheila" had had more trouble. There were several interesting judgments in the story. The raccoons were described by their age, as was the owl. The animals were friends and therefore wanted to help each other, but they called upon their predator with the hope of receiving help against a common enemy. The owl's motive to help the raccoons was because "Sheila" had fallen into a trapper's hole and "I have been at war with man since they killed my family". Having been saved, the raccoons thanked the owl, a representation of C's values. The representation of the raccoons as active, the owl as wise and the trapper as the enemy of the animals was conventional but appropriate to the story.

The Written Product of Student L

The animal story written by L was about a horse. The story was entitled "Savage", and it had an attractively illustrated booklet cover.

Stylistic Measures

This story, about a beautiful horse that was stolen and killed, was written effectively and cohesively. L's story was written from the viewpoint of an omniscient narrator. In order to give this viewpoint, L used a mode of speech: "It's hard to explain ... word of Savage was going around fast. It was all around the country ... That was ten years ago ...". L used precise, elaborate vocabulary such as, "radiant stallion ...", "I guess envy and jealousy were the words ...", "The heat was exhausting ... ", in writing a story that kept both the reader and the listener in mind as audience.

Affective Measures

L formed this story with a mature understanding and awareness of how emotions can shape actions. She used emotion in the person of the narrator, telling the story plainly, explaining the events to an unknown person, then ending the story with pity for the horse's owner. The owners are introduced with an explanation of their behavior that was both sad and insightful, "They were rich, had no kids, so they raced horses". The emotions of the townspeople were given: envy, jealousy and gossiping was implied.

The writer was both empathetic and sypathetic toward her characters. The horse was also shown to have feelings and emotions, "he was so tired he fell asleep ... he woke with a start", which was the only evidence in this story of leaving the person of the narrator. Later in the story L spoke of the horse and remained in the person of the

narrator to good effect

Cognitive Measures

L used a newsy, sequential narrative form, effectively describing different characters and factions, and defining their emotions and motives. These were interwined and interpreted into an elaborate plot with an unusual resolution. There was ample evidence of a high level of processing ability on L's part.

Moral Measures

This story carried well-considered moral reasoning. L's characters not only had reasons for what they did, they also acted upon these reasons and the character of "Mr. Tomas" also underwent a transition within his emotions and value systems as the story progressed. The character started as "Mr. Tomas", he became "Tomas" when he changed enough to try to risk his life to save the horse, and finally, burned and in the institution, he became "Old Tomas". The characters in the story, apart from the horse "Savage" were introduced and judged only by their moral values. When L wrote of "Mr Tomas" being rich, it was not only in order to imply that wealth gave status and power, but also to show that initially "Mr. Tomas" had appreciated the horse's ability in terms of what he could get out of it -- "After all, his horse could win him a lot of cold cash". The motives of "two men ... the rustlers" who stole Savage and burned him would have been uninterpretable without the reference L gave at the beginning of the story: "'Envy and jealousy' was exactly the way to describe what happened to Savage". The implication in the paragraph about the rangers who questioned Mr. Tomas and drove him to despair was that they did not believe Mr. Tomas's story, and L reintroduced this plausibly in the final paragraph as an insinuation of the townspeople.

Throughout the story the townspeople were sinister, brutal characters who were set against the character of "Tomas" and even against the narrator, who by L's inference was also an out-of-towner. The title of the story, "Savage", therefore held a double meaning.

The Written Product:
The Students' Understanding of Purpose and Audience

The students had met the requirements presented to them and had produced stories in which an animal was a character. The written products were in a final 'published' form of student-made booklets with illustrated covers. Both booklets were carefully hand-written, and the illustrated covers were carefully designed to present an attractive appearance.

The students' understanding of the purpose of this task was met in that they had written daily within this writing episode, and had produced acceptable written products in which a character was an animal. Their understanding of the audience for the task was met in the physical presentation of the written product and in the suitibility of the products for an audience of listeners or readers in the class.

The Written Product:
The Teacher's Understanding of Purpose and Audience

In this third writing episode, Mrs. E had planned that the written products would be stories with an animal as a character. The written products were to be in a 'published' form and suitable to be read by the teacher, students and others. The written products completed by the two students met these requirements and understandings of the teacher, of the purpose of the task and the audience for the task.

Response to the Writing

Responses to the writing observed in Mrs. E's class were:

1. Students reading and discussing each other's work in progress.
2. Students reading aloud from their work in progress.
3. Student response from the whole class to work in progress.
4. Mrs. E's spoken comments upon work in progress.
5. Students reading aloud their final written product.
6. Student response from the whole class to the final written product.
7. Mrs. E's spoken comments upon the final written product.
8. Students and others reading the written product in 'published' booklet form.

The Teacher's Intentions for Response

The response observed in Mrs. E's classroom was a continuation of her program of writing in the language arts. Mrs. E spoke of her intentions for the response to the students' writing. She considered this writing episode in the context of the program in written expression, and discussed her understanding of response and evaluation. Her comments are given here in their entirety:

> "All year long, we've been writing every day and they've had to hand in one piece to be evaluated every week. But I don't put any numbers on them or anything like that. They feel good about their writing, they've been writing every day and every day we share and I try to find something good about it, even those who aren't as capable, who aren't great readers, they're really proud of their work.
>
> "I usually try to comment, and I try to comment on how they've written it or how they might extend it. I guess they're fairly evaluative comments. The kids say they really enjoy getting their stories back (I take them in on Friday and get them back by Monday) to read the comments because lots of times I put suggestions on

> how they could improve or questions on them. I might say to someone 'you're a really interesting writer, you should keep this and put it in your folder and someday go on on your own'. And a lot of them started their own books at home. Like they keep a writing book for when they feel like writing at home. L is one of those. There's about 4 in here who have started a little writing project at home.
>
> "So that's how we evaluate. Yes I can evaluate using those other conventions and things. I have to do that for report cards, which is unfortunate but you have to do that. But the way I evaluate this creative writing is in terms of what I feel they can do and what I feel they're doing. The kids end up knowing it's two worlds, report cards are this: things they do on a day-to-day basis and homework are report markable, but what they enjoy doing, this writing, is something else .... What I enjoy about this writing program is not only have they learned to write, but they've learned a lot about themselves."

Mrs. E also utilized a response of verbal commentary with remarks upon students' work at all stages of the writing process. These were typified by "contentless" encouragement and request for elaboration, for instance,

> "Now what do you think the resolution might be, how would you end the story? ... I'm not sure, I'm not there in your story, you can write it and think about how it would work out yourself ... you're in charge ... that's going to be a really good story."

This method of response has been found to be the most effective type of response in furthering children's writing. (Bereiter & Scardamalia, 1982).

The main content of the reponses as stated by Mrs. E and observed during the writing episode were as follows:

1. Response was perceived as a method of encouragement for students' writing.
2. Not every writing assignment was read and evaluated by the teacher. From the volume of written products, the students chose one a week

for teacher evaluation.

3. Each student compiled a folder of the year's writing which gave evidence of development and improvement to the student, teacher and others.
4. Students 'published' their written product into a final booklet form, available to be read.
5. Mrs. E guided the students in learning a process of constructive criticism of their own and other students' writing.

The Students' Understanding of Response

During interviews the students in Mrs. E's class spoke of their understanding of the response to their written products. Student C preferred private discussions of his writing with Mrs. E to any other response. He spoke of this as follows:

> "I like the conferences, private ones with Mrs. E ... you choose one from your folder and talk about that ... sometimes I read my folder by myself ..."

He also understood that the stories being read aloud would have an entertainment value, and he spoke of this in the following manner:

> "They like to hear mine. When I read mine I really try to make it interesting because some kids write well but they can't read it ... everybody likes to hear the good stories."

The second student, L, liked reading her stories aloud, but preferred to get response from her friends:

> "When they are listening and then talking about what you wrote it gets hard sometimes. Sometimes people don't understand what you say or why and they comment on the wrong thing. I like to talk to Mrs. E about my story and it helps to talk to (partners)."

L's response indicated that she also liked to receive an individual private response from Mrs. E. L spoke of the way in which interaction

with her partners could change her story:

> "Well the name here, I liked it but it sounded ... wrong to (partner) so I thought about 'Savage' ... and it fit better."

The students in this class were familiar with Mrs. E's verbal response to their stories and their classmates' responses. They compared this to other experiences they had had in writing. C said:

> "Well, we didn't write so much ... before and usually only the teacher saw it ... Mrs. E will talk about what you show her ... now everyone in the class hears your writing."

L agreed with this, saying:

> "I like the writing here and the other kids' stories ... you know where you are ... now I write at home ... sometimes I bring that to Mrs. E."

Each of these students seemed to understand that a written product can develop through discussion with others who read or hear it read

Summary of Findings of Writing Episode 3

In the third writing episode, the teacher presented to her students the requirement of a writing technique in which a character was an animal. There was also a further requirement that the written products were to be in a final 'published' form. The two able writers met these requirements in their written products, which were appropriate to the teacher's and students' understanding of the task and the audience for the task. Responses were offered interactively in the classroom by the teacher and the students to the work in progress. The completed written products were read aloud by the students and response was given by the teacher and students.

THE WRITING EPISODES

This section provides a description and analysis of the three writing episodes, with relation to task, product and response.

The Task Across the Writing Episodes

Each writing task described in this section was unique. The writing tasks were: firstly, in Mrs. N's classroom, a note written to an imaginary reader, Mother Nature, secondly, in Mrs. T's class, a practice of a technique related to character development which could lead to a story; and thirdly, in Mrs. E's class, a story built around the device of using an animal as a character. In each writing episode the teachers had given the students a pedagogical assignment that required the students to develop their expertise in a writing technique. Moreover, each teaching assignment was functional in the environment of the classroom as a device to extend writing craft, to provide experience in writing, and to develop skill in writing. There was to be no application of the written products beyond the classroom learning situation. Each writing episode allowed the students differing amounts of freedom in their choices of style and techniques. Freedom of choice was offered in some areas, particularly in the area of content. There was, however, more prescription in the areas dealing with the form and the required craft of the written product. The individual teachers emphasized different areas.

In the first writing episode, the task was proscribed. The task, the length of the assignment, the imaginary recipient of the note, and the form of a pre-illustrated folder were presented to the students by

the teacher. The students were given choices in the message style of the notes, and in the vocabulary which had both been listed during the brainstorming sessions. In the second writing episode, while character development was presented within familiar literature and the technique of implicit detailing was demonstrated and discussed, the student made open choices concerning the theme, the content beyond the technique, the choice of character, the length of the written product and the final form. In the third writing episode only the general choice of character and the final form was assigned by the teacher, so that the theme, the content, the choice of techniques, the length and the choice of character within a broad class were decided by the student.

One major difference among the writing episodes was that the second and third writing episodes were much longer in duration than the first, allowing observations of the teachers encouraging the students in the use of previously learned writing craft and techniques. Each teacher's requirements for the students' classroom writing had probably been established throughout the school year. Thus the students had developed an awareness of and compliance with the teacher's requirements that carried over to these writing episodes. Since these writing episodes appeared to represent a continuation of the ongoing program, much of the understanding between teacher and student was implicit, having been embedded into the learning situation. The teachers reported an awareness of themselves as an audience for the written products.

The teachers stated their understandings of the purpose of the task (Table 1). All the teachers stated that the task was purposeful in terms of the single task in that the students would write during this assignment as a part of the daily writing program. All the teachers

Table 1

Teacher's Understanding of the Purpose of the Task

Teacher	Single Task	Task in Context	Task in Context in Relation to Year's work	Task in Context Beyond Year
Mrs. N.	X	X	In both Language Arts and Natural History	
Mrs. T.	X	X	X	
Mrs. E.	X	X	X	X

also put the task into the context of assignments recently completed so that there was continuity with the writing tasks preceding and following this assignment. The teachers also could place this writing task into the context of the work to be done and techniques to be learned in the writing program over a whole school year. While the teachers held contextual, curricular views of purpose, none of the teachers spoke of an immediate communicative purpose for these written products. These writing assignment were therefore school and classroom oriented and their functional purpose was to provide a writing activity in which the teachers could foster, encourage and extend the writing craft and abilities of their students.

One teacher, Mrs. N in the first writing episode, recognized that this assignment was appropriately placed within the dual contexts of the writing program and the Natural History program she had planned for her class. In addition, this task had been planned in order to provide a sucessful experience for slower learners. However, the main purpose of the task seemed to be to promote practice of the form of letter writing.

The task was seen in a context beyond the school year in the third writing episode. Mrs. E had planned that the writing techniques taught during this and previous writing episodes would be utilized by the students in their writing assignments at higher grade levels. She also intended that some students, including the two focused upon in this study, would be encouraged to use these techniques in writing outside of her classroom when the students wrote because they wanted to. Finally, Mrs. E planned that the writing folder with the writing assignments produced over this school year would be kept by the students and referred to in later years.

The students' spoken understandings of the purpose of the task are shown in Table 2. All the students stated that they understood the purpose of this writing task in itself: that they recognized the overt purpose and techniques required. While the students in the first and second writing episodes may have implicitly recognized further contexts, an explicit description was given by the students in the third writing episode. These students recognized that the immediate writing task was in the context of previous and subsequent pedagogical writing assignments, and that this writing assignment had a place in the pedagogical requirements of the school year. Finally, the students in the third writing episode also recognized that this assignment would be referred to beyond the school year.

All the students had developed a concept of an audience for their written products, although no discussion of audience was held during the observation of the writing episodes. In each episode audience had been built in to the classroom practices and routine so that the students anticipated an audience for the written products in these writing episodes. The students' awareness of audience resulted in completed written products that were appropriate to the anticipated audience.

All the students stated that the projected audience would be the teacher and their classmates. The students in the second writing episode did not consider that others in the school would provide an audience, while the students in the first and third writing episodes did acknowledge others in the school to be an audience. Perhaps this was due to the nature of the second writing episode, mainly practice of a writing technique, and the option given to these students of completing the work into a 'published booklet form. A finished form was required

Table 2

Student	Student's Understanding of the Purpose of the Task			
	Single Task	Task in Context	Task in Context Relation to Year's Work	Task in Context Beyond Year
(Mrs. N's Class)				
L	X			
T	X			
(Mrs. T's Class)				
J	X			
K	X			
(Mrs. E's Class)				
C	X	X	X	X
L	X	X	X	

of students in the first and third episodes.

The teachers' requirements for the task were met by the students in a manner that went beyond the teacher as audience. The students unquestioningly accepted the teacher's requirements for the task. These able writers worked to meet those requirements and to complete them with a polish of illustration or turn of phase that would enhance the original requirements.

The students in the second and third writing episode stated that family members would provide an audience for their written products. The two male students from the second and third writing episodes acknowledged the researcher as an audience. The family members in the first writing episode may have been an implicit audience. Due to the task being assigned as homework, it is probable that family members had read the written products prior to their being handed in to the teacher for evaluation (Table 3).

One student from the third writing episode had an understanding of himself reading the written product in authorship as well as projecting an audience for his written product into the future.

While the audience for these products may not always have been explicitly stated in these writing episodes, it was implicit in these classroom settings. The classroom settings seemed planned to provide opportunity for the sharing of writing in progress. The students seemed to be expected to provide an audience function by critiquing the writing and providing feedback for the student authors. Each classroom setting utilized the students' previously written products in some form of a display. The use of the written products indicated that there was a high value placed upon them in these created environments, in which the

Table 3

Student	Teacher	Students in the Class	Others in School	Family	Researcher	Self	Others
			Student's Understanding of Projected Audience				
(Mrs. N's) (Class)							
L	X	X	X				
T	X	X	X				
(Mrs. T's) (Class)							
J	X	X		X			
K	X	X		X	X		
(Mrs. E's) (Class)							
C	X	X	X	X	X	X	X
L	X	X	X	X			

students would strive for a well presented piece of writing, and which could be considered as a part of the classroom legend created by the teacher and the students over the school year.

The audiences for the written products of these writing episodes were stated by the three teachers to be the teachers themselves, the students in the class and others in the school. The researcher in this study was spoken of by the teacher in the third writing episode and was an audience implicitly understood by the other teachers, or spoken of outside the times when it was acknowledged that the teachers' spoken words could be used as a part of the transcriptions for this study. The teacher in the third writing episode stated that the students would be an audience for their own written product in the self-examination and self-evaluation of authorship. She extended this idea by considering that the completed writing folders might be read by others beyond this school year. None of the teachers explicitly stated that members of the students' families would be an audience for these written products. Perhaps this was because other assignments had been written specifically for that audience or even because the techniques being required for these written products were pedagogical and therefore were considered more suited to an audience within the school.

The students' understanding of the projected audience followed a pattern very similar to that shown by their teachers (Table 4). This demonstrated the congruency of the understandings of the teachers and students, and the implicit nature of the understanding that might extend beyond merely one writing episode.

Table 4

Teacher's Understanding of Projected Audience

Teacher	Teacher	Students in the Class	Others in the School	Family	Researcher	Student as Author	Others
Mrs. N.	X	X	X		(implicit)		
Mrs. T.	X	X			(implicit)		
Mrs. E.	X	X	X		X	X	X

The Written Products Across the Writing Episode

The written products have been described in relation to the students' understanding of the task and of the audience of each writing episode. Across the writing episodes, the students completed products that were appropriate to their understanding of the task and the audience. Similarly, the written products across the writing episodes were appropriate to the teachers' understanding of the purpose for and the audience of the task.

The final products reflected the importance of the teacher-set task and the teachers' guidance in these writing episodes. The written products all showed a sensitivity to the teacher's expectations and requirements. Prior to the conclusion of the writing episodes every student, with perhaps one exception, had worked at home on the writing task. The expectations of family members for the written products were not emphasized by either teachers or students. Nevertheless, this family influence upon these students cannot be discounted.

Various devices were utilized by the student authors to stimulate the attention of the projected and anticipated audiences. The two students who wrote notes to Mother Nature had carefully rewritten them and had added elaborate lettering and illustration to the folders, thus making them suitable for display. Three students who had completed stories gave evidence of their understanding of the audience in their use of writing devices and techniques that were designed to catch the attention of an audience, especially when the written product was read aloud to listeners. Two students produced illustrated story booklets that were carefully handwritten and organized so that a potential reader would see

an eye-catching book cover with the title and the author's name.

The written products in each writing episode varied according to the task and its interpretation by the individual students (Table 5). One student did not produce a completed story, perhaps due to her lack of mastery of the assigned technique, her difficulty in translating the technique into story form, and also her choice of character. However, she had utilized the writing technique and thus had attained the pedagogical requirement.

The number of words and sentences in the written products seemed to increase due to two factors. In the first writing episode the amount of time spent writing was less and the words and sentences produced were fewer. The number of choices concerning the assignment that were left open to interpretation by the students was greater in the third writing episode, with a corresponding increase in the amount of writing. While the students produced varying numbers of words, there was consistency in each writing episode in the number of sentences produced. The number of words in each sentence was also consistent across the writing episodes, being slightly fewer in the cases of C who had used shorter sentence patterns in the speech of his animal characters, and also in the case of J who had had difficulty translating the use of the assigned technique into a story structure.

The written products were analysed using Wilkinson's scheme of assessment in the areas of the stylistic, affective, cognitive and moral measures of writing. Only one student, J, did not show control of a majority of stylistic measures (Table 6). The two students in the first writing episode showed control in the areas of syntax, verbal competence, reader awareness and appropriateness of discourse: they did not

Table 5

Number of Words, Sentences and Sentence Length

in the Written Products

Student	Number of Words	Number of Sentences	Mean Sentence Length
(Mrs. N's Class)			
L	123 total 112 in sentences	7	16
T	95 total 84 in sentences	6	14
(Mrs. T's Class)			
J	180 in sentences	15	12
K	313 in sentences	21	15
(Mrs. E's Class)			
C	430 in sentences	40	11
L	634 in sentences	41	15+

Table 6

Stylistic Measures

Student	Control of Syntax	Verbal Competence	Reader Awareness	Cohesion and Continuity	Appropriate Discourse	Effective Communication
(Mrs. N's Class)						
L	X	X	X		X	
T	X	X	X		X	
(Mrs. T's Class)						
J	(within one paragraph)	(in choice of words and phrases)				
K	X	X	X	X	X	X
Mrs. E's Class)						
C	X	X	X	X	X	X
L	X	X	X	X	X	X

show control in this task either of cohesion and continuity or of effective communication, which was perhaps due to several factors. One factor may have been the set length of the task, as was indicated by one student in this writing episode. Perhaps it was more difficult to write less and be succint than to extend the writing. A second factor may have been the styles of the notes in that neither student had made a clear and consistent choice of affective style. A third factor was perhaps due to the imaginary nature of the recipient. Having made the audience for these notes removed from the usual primary recipient of a letter, the task fell into a poetic category. The three students who used a story mode for their written products showed competency and control across all the stylistic measures.

The cognitive measures used in these written products varied according to the task and individual interpretation (Table 7). The students, using a technique involving story, all used description, which was absent in the first writing episode. However, speculation as a cognitive device was present, in the notes in the first writing episode, and absent in all but one story. In the area of affective measures, all but one student gave evidence in their final written products of writing with an awareness of audience. There was a difference in the measurement area of emotions, image and motive, which was personally ascribed in one note, and ascribed to others in the stories. This showed that the notewriters were able to insert their personality appropriately into the notes which were written largely in the first person, while the storywriters were able to decentre themselves from their writing. The three storywriters were able to use the technique of setting a scene and creating an environment for their characters that would shape their

Table 7

Cognitive Measures

Student	Describing	Interpreting	Generalizing	Speculating
(Mrs. N's Class)				
L		X		X
T			X	X
(Mrs. T's Class)				
J	X			
K	X	X	X	
(Mrs. E's Class)				
C	X	X		
L	X	X	X	X

actions. The two students who wrote notes based them in reality and referred to their knowledge of the real environment (Table 8).

The moral measures described in Wilksonson's scheme of assessment range in a hierarchy from the lowest capacity of judging by physical characteristics to the highest capacity of judging by a personally developed value system (Table 9). The students in the third writing episode used these measures across the full range, while students in the second writing episode used only judgment by physical characteristics and stereotyping by both status and conventions, perhaps due to the nature of the writing technique assigned. Two students reached the level of using a personally developed value system in their written products, one who wrote a note and the other who wrote the longest story.

The Response Across the Writing Episode

The responses to the written products varied with each writing episode. They ranged from a numerical value, to written comment, to spoken comment, to the students' introspective comments upon their own written products. There were commonalities in the types of response between writing episodes; yet, in each episode certain responses were emphasized. The teachers' responses seemed to be based on their choices of methods to extend and improve the students' writing. While all the teachers responded to the content of the students' written products, in the first writing episode there was also an emphasis on the form of the written products. The responses of grading and numerical evaluation were utilized by one teacher who explained to the students that this system reflected the evaluation used throughout her writing program. In contrast, the other two teachers preferred to give these types of

Table 8

Affective Measures

Student	Self-emotions, image, motives	Others-emotions image, motives	Awareness of Environment	Writing for Addressee (Audience)	Reality
(Mrs. N's Class)					
L	X			X	X
T				X	X
(Mrs. T's Class)					
J		X			
K		X	X	X	
Mrs. E's Class)					
C		X	X	X	
L		X	X	X	

Table 9

Moral Measures

Student	Judging/Naming of Self/Others by: Physical Characteristics	Motivation by Punishment/ Rewards	Stereotyped by Status and Power	Conventional Norms/Rules	Abstract Universal Concepts	Personally Developed Value System
(Mrs. N's Class)						
L					X	X
T			X	X		
(Mrs. T's Class)						
J	X		X	(use of reverse stereotyping)		
K	X		X	X		
Mrs. E's Class)						
C	X		X	X	X	
L	X				X	X

responses only when grades were required at report card time or at the end of a school year.

All the teachers were available to offer spoken responses to the writing in progress when they were approached by the student writers. Two teachers also moved around their classrooms, interacting with individuals and groups while the students were in the process of writing. Two teachers wrote comments to the students in response to their work, one making written comments upon the writing in progress and both writing comments in response to the completed written products. None of the teachers wrote comments upon the paper of written products that were considered by the student-authors to be in a final 'published' form. Instead, the teachers wrote upon comment sheets that were placed inside the written product when it was returned to the student.

The students interactively sought responses from their classmates to the writing in progress in all three writing episodes. Classmates were also formally invited to respond to the completed written products in two writing episodes, after the stories were read aloud to the class. In each writing episode the students focused upon in this study shared and discussed the teachers' responses to the written products with their partners and friends. The students understood that the response to the writing in progress and to the written products was intended to benefit the student authors and to improve and extend their abilities in writing. In particular, the students seemed to appreciate receiving response from their teacher.

In all the writing episodes, the teachers and the students agreed that responses were given in order to improve and refine the written product. Therefore, response to the written product was an important

factor in the writing episodes and was usually sought and expected by the students.

Summary

In this fourth chapter, data from the three writing episodes pertaining to the task, the product and the response were described and analyzed. The three writing episodes were considered individually in the first three sections of the chapter. A final section considered areas of congruency, and similarities and differences across the writing episodes. In Chapter V will be found the conclusions drawn from this description and analysis of the data.

Chapter V

SUMMARY, MAJOR FINDINGS, CONCLUSIONS AND IMPLICATIONS

This chapter contains a summary of the study, the major findings, conclusions and implications of the study.

Summary of the Study

The purpose of this study was to investigate the teachers' and students' understandings of the writing task, the written product, the response to the written product and the relationship between these elements by analysizing teacher-sponsored writing episodes in classrooms. Two students who were able writers and their teachers in each of three grade six classrooms were the subjects of the study. In each classroom setting, a writing episode was observed and recorded from its initiation to its conclusion. Individual classroom settings were described in order to maintain the context of each writing episode. Separate interviews were conducted with the teacher and the students in order to record their understandings of each writing episode.

Analysis of the data made possible a description of the writing task, the written product and both teacher and student response to each writing episode.

Major Findings and Conclusions

The major findings and conclusions are presented in relation to the questions posed in Chapter 1 of this study.

Questions Concerning the Writing Task

Question 1: What was the nature of the writing task as observed?

In each classroom setting there was an ongoing writing program within the language arts. The students wrote daily within the language arts in two classrooms, while in the other classroom, the students wrote daily in some curricular area. In each setting, the students' previously written products were displayed and accessible for reading in the classroom.

The writing task in each episode was planned and developed by the teacher. The teacher presented the task and its requirements to the students. Each episode differed from the others in the amount of requirements set by the teacher and in the number of choices for the task left open to students. The writing tasks were all concerned with the development and practice of a writing technique. There was no specific audience planned or required beyond the classroom to be a recipient for the final written product, neither was response indicated explicitly with the introduction of the initial task. The practice of displaying the written products and making them available to readers and listeners was implicit in the writing episodes, due to understood classroom practice. The writing tasks were pedagogical requirements in that they were set by the teachers in order to extend the students' abilities in writing.

Question 2a: What was the teachers' understanding of the purpose of the writing task?

The teachers understood that there were several purposes for the task. In their understandings there were congruencies across the

ing episodes as follows:

1. The task was intended to be a continuation of the writing program in language arts planned over the whole school year.

2. The task was designed to fit into the writing curriculum so that there was continuity with the writing tasks preceding and following this assignment.

3. The task was designed to be a part of and a continuation of an ongoing writing program.

4. There was opportunity to utilize previously learned writing techniques.

5. This task was intended to extend the students' abilities by introducing a writing technique.

6. The task provided an opportunity to practice the newly-introduced technique.

In addition to these understandings, further stated purposes for the writing tasks were twofold: they provided an opportunity for the students to use writing across the curriculum, and they could be perceived in contexts beyond the immediate school year. No teacher stated that there was an immediately communicative purpose for the task. When it was required, the final form of the written product was anticipated more as an exercise in completion than as an appropriate form for a specific audience.

Question 2b: What was the teachers' understanding of the task in terms of the projected audience?

In each writing episode, the teachers had developed an audience for written products built in to the classroom practice and routine. Thus

there was an implicit audience for all written products, made up of the teacher, student peers and others in the school. This understood audience was also implied in the environment created in the classrooms in which the written products were valued, displayed, and available to interested readers.

Within the writing episodes, the audience for these written products remained implicit in the understandings between the teachers and students. However, in all episodes, teachers made reference to the presentation of the written product. Similarly, some requirements were given concerning the anticipated quality of a 'publishable' form of a written product.

The teachers in the three episodes concurred in that their stated understandings of the audience for the written products were the teachers themselves, the students in the class, and others in the school. A further individual understanding of audience was of the student-writer as a self critical audience. The teachers also stated awareness of the researcher in this study as an audience. The parents and family members of the students were either implicit in the understanding of audience or excluded because the task, being pedagogical, required an audience within the instructional setting.

Question 3a: What was the students' understanding of the purpose of the task:

The students understood that the purpose of the task was the practice of writing techniques, the production of a written product appropriate to the task, and the application of the teacher's requirements to the final written products. No reference was made to the communicative

purpose of the writing.

Question 3b: What was the students' understanding of the task in terms of the projected audience?

The students understood that the main audience for their written products was to be their teachers and the students in their classes. This audience was embedded within the classroom routines. The students also understood that family members would provide an audience. Individuals held further understandings of audience which included the audience resulting from this study, and the student-writers themselves.

The students anticipated that their written products would be seen, listened to and read by the audience, which suggested that the student authors would have attended to the visual, the auditory and the written form of their written products.

Question 4: Were the understandings of the teacher and the students congruent?

The teachers and the students concurred upon the purpose of the tasks in terms of the pedagogical requirements. They understood that the purpose of the task was the practice of requirements related to developing writing techniques within a writing episode. The teachers' understanding encompassed their awareness of the writing in the language arts curriculum and also their awareness of the extension of the students' abilities in writing. The teachers and students understood audience in congruent terms. Understanding was evident in single writing episodes in which the teachers' understanding of audience beyond the class was congruent with the same understanding of audience in the students. The single understanding of audience that was held by the students and not

stated by the teachers was of family members as audience. A congruence of understanding between teacher and student had been built upon over the course of the school year and therefore, further understanding was tacit and implicit between them.

Questions Concerning the Written Product

Question 1: What was produced?

The written products consisted of two notes and four stories. In each writing episode the students had created a written product that was appropriate to their own and their teacher's stated understanding of the task. A comparision of the written products was made using Wilkinson's (1979, 1980) scheme of assessment. The analysis showed that the students were developing competencies in areas of writing related to cognitive, affective, stylistic and moral development. The students had used their competencies to emphaasize their viewpoints. and the created viewpoints of their characters.

Question 2: How did the written product relate to the students' understanding of the purpose and audience of the task?

The students had been profoundly influenced by the teachers' presentation of the requirement for the task. All the students had worked in order to meet the teachers' requirements for the written products. The students had each practiced the writing technique assigned during the episodes. The majority of the students were developing skills in the technique presented and had utilized their ability to complete an appropriate written product.

The students' awareness of the audience for the written products was shown in a variety of ways. The students had considered that their

audience in the classroom might view, read, or listen to their written product. They had used writing craft techniques in order to create a product that was appropriate for these audiences. This classroom audience was embedded in the classroom writing program on an ongoing basis, and the students were concerned with the sophisticated awareness of their teacher and their peers. These student writers also referred to an audience of family members, although no specifically discernible influence on the written products on their behalf was evident. Similarly, there was no discernible influence on the written products either due to the prescence of the researcher in the classroom or resulting from the students as self-critical authors.

Question 3: How did the written product relate to the teachers' understanding of the purpose and audience of the task?

The written products were shaped by the teachers' understanding of the purpose of the task in that the students had practiced a writing technique, thereby extending their writing skill and completing the pedagogical requirements. The students had written during these episodes, following the daily writing program. The teachers' understanding of the audience of the task was fulfilled in that the written products were appropriate for their classroom audiences.

Questions Concerning the Response to the Written Product

Question 1a: What types of response were there?

The responses were of both oral and written comment and of displaying the written product and making it accessible to others in the school. The responses did not extend beyond their framework of the pedagogical setting. There were no observed responses beyond those

taking place in the classroom during the writing episodes.

Question 1b: Who responded?

Responses were made by the teacher, the other students in the class and others in the school. There was also an element of self-evaluation that was a response. The respondents were provided by the embedded and implicit audience of the classroom setting, and again followed the pedagogical requirements.

Question 2: What did the teachers state was intended by the response?

The teachers stated that the response was intended to extend the student's abilities in writing, to evaluate the application of the required writing techniques and application of previously presented techniques, and in one case to provide a framework for the students to understand response. Thus the teachers intended by the response to extend pedagogical competencies.

Question 3: What did the students state was understood of the response?

The students understood that the response was to evaluate their application of the writing techniques. The students understood also that the response would extend their abilities in writing.

Conclusions

The purpose of this study was to examine classroom writing episodes with particular reference to the writing task, the written product, and the response to the written product. In addition, the congruency of

understanding between teachers and students in these areas was investigated. Within these areas there were commonalities and conclusions to be drawn among the writing episodes.

There were essential congruencies of understanding between teachers and students in all areas examined. Furthermore, there was an implicit shared understanding between teacher and students that had been built up over time in the classroom. The influence of the teacher was evident in all areas of writing instruction and the requirements set by the teacher for the task were of profound importance in shaping the written products.

The writing tasks set by the teachers in these writing episodes were pedagogical requirements. The intention of the requirements was to practice a technique for writing. There was no audience planned to receive the written products beyond the implicit audience of the writing community developed in the classroom made up of teacher and peers. The purpose of the written products was therefore not primarily for communication with an explicit addressee.

Students in these writing episodes wrote daily which gave time and opportunity for development in writing competencies. Students seemed to respond to the opportunity for uninterrupted daily writing which was conducive to the development of lengthy written products at this grade level. The daily writing program also was combined with the classroom setting to produce a writing community of peers that was developed in the classrooms and implicitly understood by teacher and students.

The development of a sense of audience is widely acknowledged to be an important factor in the development of writers. Although all students in this study held some understanding of audience, a specific audience was lacking in the writing episodes in this study. A limited

audience for the writing was built in the the classroom setting. Since there was no specifically named 'real' audience for the written products beyond the classroom in these writing episodes, written products were directed to the teacher and to peers in developed classroom writing communities that were suitable to receive products written as pedagogical requirements.

Due to the implicit audience of classroom peers and teacher, the publishing of the written products assumed an importance that was related only to that particular audience. The publishing of the written products completed during the writing episodes was optional in one episode and required in the others. The published products seemed to be designed for the audience of the classroom writing community.

Implications of the Study

Instructional implications in writing arising from this study are in the areas of congruence of understanding, the task, the product, the response to the written product and the classroom setting.

The shared understandings between teacher and students constitued an important factor of the writing episodes. The understandings appeared to be built up mutually over time in the classroom and although they were shared by teachers and students, they remained implicit. The shared understandings strongly influenced the manner of setting the writing task and the reaction of the students to the task. A major implication of this study concerns the encouragement of teachers to become more explicitly aware of the influence of shared understandings upon the writing program. Teachers might then use the shared understandings in order to foster writing development and to improve instructional

techniques.

A second implication of the shared congruency of understanding concerns the influence of the teacher. Due to the awareness that they might strongly influence the directions taken by their students in writing development, teachers might use their influence to vary the requirements for writing and for written products. While some requirements might be left more open to the choices of the students, others might be established by reference to audiences beyond the school setting.

A further implication refers to the writing task and to the written product. Students appear to need opportunity to write in situations in which the main function of the writing is to communicate. In a pedagogical situation evaluation of the mastery of techniques and mechanical skills may be required or even shaped by curricular materials. However, writing is purposeful and communicative when it extends beyond this toward a specific audience and for a communicative purpose for the written product. In setting writing tasks that have pedagogical requirements rather than guiding students to write functionally, teachers may limit the development of a sense of audience in the student writers. The development of a writing community of teacher and peers in the classroom may, as was pointed out by Walshe (1982), compensate somewhat in that the students are writing for an implicit audience.

Students seem to develop and extend their writing abilities when there is daily opportunity for writing in the classroom. Time for writing processes and development in writing imply a structured language arts timetable in which writing is a daily expectation.

Peer and teacher response during the writing and to the completed

written product allows an opportunity for changes in writing, both for the current written product and for subsequent work. With this method of response. there may also be opportunity for students to learn how to critique written products. Students may need to be given an explanation of the role of response in improving written products. Students might have the evaluation procedures of the classroom and the school explained to them. The consideration of notice of intention to evaluate particular written products might also be given.

This study also appeared to have implications for research. The congruency of understandings between teacher and students may work to the advantage or to the disadvantage of the researcher. A researcher may not attend to the implicit classroom understandings due to time considerations or due to the particular focus of a study. Researchers might consider the implications of implicit understandings before undertaking a classroom study.

A second implication for research is that the examination of classroom episodes seems to provide a method of gaining insight into classroom settings, pedagogical structure and writing instruction.

Finally, a contribution to research arising from this study may be the method of transcription of the videotapes, in which speech and observed behavior were transcribed in a parallel manner according to time elapsed. This provided a continuous written record of a videotaped episode. A copy of the figure used for the videotape transcriptions is given in Appendix IV.

Suggestions for Further Research

This study described and analyzed three grade six writing episodes in relation to the writing task, the written product and response to the written product; congruence of understanding between teachers and students were also examined. Since prior studies into classroom writing episodes of any kind are limited, there are possibilities to be explored in this type of research.

The effect of congruence of understanding between teacher and students might be examined. A researcher might consider the positive or negative effects of congruent understanding upon development in writing abilities, upon writing instruction, and upon the socializing aspects of written language.

The effect of instructional processes upon learning might be examined in order that teachers might become more effective by an understanding of the instructional processes taking place in a classroom.

Classroom writing episodes with a focus similar to that of this study could be undertaken at different grade levels. Consecutive writing episodes could be followed with the same students in the same classroom over a longer period of time. Additionally, writing episodes might be studied with the focus upon other areas of interest such as the influence of pre-writing, writing, and post writing discussion upon the student and upon the written product.

The development of writing processes in children could be followed by studying the same writers over a period of time or by studying aspects of the writing process across grade levels. The development of particular areas of understanding could be studied with reference to the cognitive,

stylistic, affective and moral measures suggested by Wilkinson (1980). Obversely, the written products of students at particular grade levels could be examined to create a further instrument of measurement drawn from areas of similarity discovered within the written products.

Studies of writing in classrooms could focus entirely upon one of the areas of task, product, or response. For instance, attitudes of teachers and students to a variety of assignments could be considered by the examination of verbal understandings and the examination of the different written products. The influence of different audiences upon the same students could be studied by similar means.

Finally, studies could be undertaken by teachers themselves within their own classrooms. This self-examination of classroom writing episodes could provide a method of documentation of development, awareness of teacher and student roles and teacher-to-teacher assistance and encouragement.

Concluding Statement

This study of classroom writing episodes focused upon the writing task, the written product and the response to the written product and the congruency of understanding of these elements between the teacher and students in these writing episodes. The subjects of the study were the teacher and two able writers in each of three classrooms at the grade six level. Information was examined which, while acknowledging the unique nature of each writing episode, also provided areas of congruence and comparison between them.

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APPENDICES

APPENDIX I

WRITING EPISODE I

TRANSCRIPTION OF THE WRITING EPISODE

AND WRITTEN PRODUCTS OF TWO STUDENTS OBSERVED.

Videotape # 3 Mrs. N.
Transcription of Classroom Writing Episode.

Video Count	Speech Transcription	Observation Transcription
000		All students are in their desks. Mrs. N is at the chalkboard. Discussion led by Mrs. N. of "The Lorax." by Dr. Seuss. Both the book and the film, a story based on conservation and ecology Ecology - a definition Ziggy calendar. I like Spring because that's when the ecology gets up and strikes back. Mrs. N. questions and guides brainstorming for biology, zoology, psychology, ornithology, ecology - the study of nature.
055	Mrs. N.--Mother Nature, what does that mean? Who is Mother Nature and what is it? --She's supposed to be the person who made nature, and she helps it develop Mrs. N.--O.K. Is there anyone in the play who might be sort of similar to Mother Nature? --The Lorax--	
060	Mrs. N.--Maybe The Lorax. Do we ever know if The Lorax is a man or a lady? You can't really tell, can you? --It has a moustache-- Mrs. N.--It's just a little funny thing you can't tell, So Mother Nature might be the conscience that looks after ecology. What does it mean about Spring being the time when ecology gets up and strikes back? C? --responses-- Mrs. N.--It's just survived a long winter and it's its turn, and how does it show it's fighting back. --Flowers bloom-- --Leaves come out--	T. shakes head. Class responds. T turns to look at student.

Videotape # 3 continued

Video Count	Speech Transcription	Observation Transcription
	Mrs. N.--Flowers bloom, leaves come out, what else?	
	-Green grass--	
	Mrs. N.--Green grass, what about the animals?	
	--they mate--	
	--they come out--	
	Mrs. N.--They all come out and mate and have their young, they make sure they're going to go on for another year, they fight back.	
070	Now what I want you to do for a writing assignment.....I'm going to cheat a little bit because I'm going to give you a shape that I thought had a nice picture about birds. I want you to write in on this paper. You can do it twice, if you want to do a rough copy and then we can re-copy it on this	Mrs. N. holds up the paper. T takes up pencil and a small piece of paper and takes notes.
075	paper and give it in. We're going to write a note to Mother Nature. Now what does this mean? What kinds of.....	Mrs. N. writes on chalkboard.
	We're going to drop a line to Mother Nature, "Dear Mother Nature." Now what kinds of things might you, from what we've been doing this week, with "The Lomax", getting trees to plant	Mrs. N. reads from the board.
080	for forestry week. What kinds of things would you like to write to her about? You can--T?	
	--You could write to say thanks for the Seasons--	
	Mrs. N.--Yes, you could, it could be a thank you card, that's one way of doing it, thanking her for the Seasons. What is a different approach you could take? C?	Mrs. N. writes on chalkboard.
	--It could be an apology--	
085	Mrs. N.--O.K. It could be an apology, not for what you've done, for what everyone has been doing. It could be an apology, it could be a thank you note, What else could it be? M?	Mrs. N. writes on chalkboard.
	--How about a compliment?--	

Videotape # 3 continued

Video Count	Speech Transcription	Observation Transcription
085	Mrs. N.--It could be a compliment, to compliment her on how well she survived even though there's been all this trouble, to tell her, "Hey, look	Mrs. N. writes on the chalk-board.
090	at all thesethings you've overcome" and especially there is one thing on earth that she got here that has survived and will survive even a nuclear wor, they say, insects. That's one thing she hasn't had any trouble with, she didn't do too good a job with whooping cranes, did she? what happened to them? --They became extinct-- Mrs. N.--They became extinct, they	
095	couldn't handle man and all the upsets with nature, they just didn't make it, and became extinct, not like insects. What else, what other line do you want to take? It could be a promise, some promises. You	Mrs. N. writes on the chalk-board.
100	might write to her and tell her what the Grade Sixes at ..... are trying to do for the school, to try to get the rest of the kids in the school to think about Mother Nature and ecology if you want to use some of these words Somebody said environment, that's a good word. Do you know any more words that go together with ecology and	Some students respond.
105	environment? There's more words in that group. --when the water goes and takes the soil away-- Mrs. N.--Oh, erosion? --Yeah-- Mrs. N.--Yeah, that has something to do with all this C. --Nature-- Mrs. N.--Nature - we've got that word --Energy-- Mrs. N.--Energy is a part of it all and we like what we get from oil and gas. --Pollution--	Mrs. N. writes on the chalk board

Videotape # 3 continued

Video Count	Speech Transcription	Observation Transcription
110	Mrs. N.--Pollution's another word that goes with this. Ecologist--	Mrs. N. writes on the chalkboard.
	Mrs. N.--Good, the people who study ecology, are called ecologists, you might sign it, Yours truly, (the city's) # 1 ecologist, whatever, you might consider yourself as that.	Mrs. N. writes on the chalkboard.
115	That little pin, that we're giving out tomorrow, those Bertie Beaver pins? Well, why do you suppose Alberta Forestry chose the beaver for the symbol on their badge?	
	--Because it uses wood, like it was trees and that--	
	Mrs. N.--They do chop down trees too and not spruce trees, they seldom use those.	
	--And they need the trees, they don't	
120	use it just for paper--	
	Mrs. N. Good for you, D, The don't chop the trees down unless they need them. Although except actually beavers do waste a lot of the trees. You saw them at Dr. V's all the trees they chopped them down and you see the great big part, but what did they only take?	
	--The leaves and the branches--	Class responds.
125	--The softer parts--	
	Mrs. N.--They take all the small leaves and branches, they take all those off,then they can't move them.	Mrs. N. writes on the chalkboard.
	--They can't move the big part--	
	--They sit and rot--	
	Mrs. N.--Well, what do they do then?	Class responds.
	--They sit there and rot--	
	Mrs. N.-- No they eat some, - the beaver eat the bark, they chew off the bark first and then they rot. at least it goes back into what?	
	--the ground--	
130	Mrs. N.--There is another thing you might think about, there's the balance of nature.	Several students respond. Mrs. N. writes on the chalkboard.

Videotape # 3 continued

VIdeo Count	Speech Transcriptin	Observation Transcription
	Mrs. N.--What does that mean - K?	
	--Oh yeah, like if there's two animals like the fox and the rabbit--	
	Mrs. N.--Yes!	
	--First one year there might be lots of rabbits and there's not enough food to go around. So the fox eats lots of rabbits and there's more foxes and they don't have enough food so then it balances out--	
	Mrs. N.--What keeps that from happening nicely, what causes that balance to be upset?	
	--maybe just like, maybe if the foxes can't eat the rabbits because there's not enough for--	
135	Mrs. N.--O.K. Could be.	
	Mrs. N-- What's probably the foxes' number one enemy?	
	--Man!--	
	Mrs. N.--Man! That's right. Man decides to trap the foxes to make the fur coats that many ladies like, fur coats and then we've got no foxes to eat the rabbits so the rabbits, they become too plentiful and then what happens to the rabbits?	Some students respond.
	--They eat the trees--	
	--They get shot--	
140	Mrs. N. They eat the trees then what?	
	--They starve--	
	--Or they get a sick, there are so many rabbits around that a sickness starts--	
	--The seals.....	
	Mrs. N. There's is two sides to that story, that's the only thing - there's people who say that if man didn't kill some seals, there would	
145	be too many seals and therefore they would die kind of starve, painfully by starving	
	--starve--	

Videotape # 3 continued

Video Count	Speech Transcription	Observation Transcription
	Mrs. N.--So there's always two sides to it. I think as long as we keep our- --What with them killing the young offspring? Mrs. N.--But if they killed the Mothers then what would happen? --What about killing those little babies? --The Babies would die-- --There would be no offspring-- Mrs. N.--O.K. Now, this is another thing you might want to do, just list your gripes, you might want to say "Dear	Some students respond.
150	Mother Nature, I have some gripes to tell you about what's happening in ecology today. Here are my gripes". # 1 list your # 1 gripe - you might say "The thing that bugs me the most is that they kill seals". O.K. if you do this, suit yourself, if you don't want to do it on the lined paper first then you can start on scrap paper and then I'll proof it with you and we can pick up your mistakes - you can decide to cover it with a slogan if you want or if you don't want to use the Canada geese you can get plain paper.	T and L talk together about the assignment. T. points at the chalk-board with her pen.
160	Mrs. N.--If you're writing a letter you put (the school) and the date at the top right, and start "Dear Mother Nature," if you are just going to write.....	Mrs. N. hands out some paper. T and L get some paper from their desks and start to write. They talk softly to each other as they write.
165		Mrs. N. talks to some students in the class who have raised their hands or come to her for assistance.
170		Mrs. N. goes around the room with the prepared folder to be used for the final copy. T folds the paper and then puts it in the pages of a binder.

Videotape # # continued.

Video Count	Speech Transcription	Observation Transcription
175	Mrs. N.--We can just glue them inside the card. There's no lines on it, that's why I gave you the lined paper.	L continues to write. Mrs.N. hands out the paper to be used as an insert. T. takes the folder again and inserts the lined paper. T and L talk. T puts away the folder and takes out a small piece of paper. She jots down some notes. L leans over to read them, then goes back to her own work. T and L erase.
180		
185	Mrs. N.--Lets look athe the Ziggy Calendar, - "Nature is almost perfect except for one thing. If it had been for me, I don't think I would have put it all outside....."	Mrs. N. calls attention to the back of the classroom. T and L turn in their desks to listen. then turn back to write.
190	Mrs. N.--If you look at the sayings Ziggy has, a lot of them are about Nature. "I knew this would be a good place for a picnic, 10,000 ants can't all be wrong." And that's what he says for us to do tomorrow, Ziggy says	L talks to T.
195	"Send Mother Nature a card". and here at the end of September, next September, Ziggy is saying "Good-night, Mother Nature."This is nice "You should enjoy here while you're here because there is no here when you're there....."	L and T turn to listen. L and T write, occasionally pausing briefly and talking.
200	Mrs. N.--Look what he's growing in his garden, "Food for thought, budding ideas" - all kinds of things to think about.	

Videotape # 3 continued

Video Count	Speech Transcription	Observation Transcription
210		L and T turn to listen then return to writing with brief pause.
215		T reads the board and turns to writing.
220		L looks at the chalk-board. T picks up the paper and reads her work.
		L reads her paper. T
225		writes, then erases
		L and T write.
230		Mrs. N. moves across the room commenting on "some students" work. She re-winds "The Lorax" film behind
		T and L who turn briefly
235		to watch, then return to to their work. L checks a spelling by writing it quickly on scrap paper and asking T if it is correct. Both T and L
240		then pause, re-reading their work. T writes,
245		They both pause and stretch.
250		T writes, L looks around the classroom. T reads along her written lines pointing with a pencel.
255	Mrs. N.--Here's some good questions that might get you thinking about The Lorax film. "How was the Onceler irresponsible?"	Mrs. N. asks questions from "The Lorax" film some students respond. T and L pause. L listens without participating
260		T continues to write.
265		L and T write,with brief pauses, In the pauses L and T rest their heads on their hands, touch
270		their hair, bring their pencils to their mouths.

Videotape # 3 continued

Video Count	Speech Transcription	Observation Transcription
275		
280		The class discussion with Mrs. N. ends.. Mrs. N. sits at the work-table on her stool, and students bring their work to her. L talks to student across the room.
285		L writes, T reads her work.
290		T talks to L.
295		T and L write.
300		
305		L and T exchange papers and read each others work. They return the papers and make brief comments.
310		T and L talk and laugh.
315		T and L go back to their work,erasing and revising single words. T listens to Mrs. N at her desk with students,
325		then goes back to her work.
330		L again checks spelling with a pencil on scrap paper. T revises it and laughs.
335		L and T write and pause
340		talking occasionally.
345		Student going across the room talks to T and L. They laugh and go back
350		to writing. T reads her work.

Videotape # 3 continued

Video Count	Speech Transcription	Observation Transcription
355		L takes her paper to Mrs. N.'s desk and waits for her turn.
360		Student talks to T. T writes. L talks to the other students waiting at at Mrs. N.'s desk.
365		T talks to her neighbour. T listens as Mrs. N talks to L about her work.
370		T writes out a word on a scrap of paper and then checks it with a pocket dictionary..
380		T.writes. L talks to another student on the way back to her desk.
385		
390		T looks up and listens. She looks at the spelling her neighbour is checking by writing on scrap paper T nods and goes back to writing.
395	Mrs.N.--These letters, leave them on your desk, they're due on Monday, Grade Sixes do you all hear that? As long as it is finished and ready to be marked. Do it as well as you can. --What about the title page-- Mrs. N.--Well, you can do the title page, that only helps you to get a better mark.	
400		T moves over to L's desk exchanges papers with the neighbour M, the read the work and discuss it.

Videotape # 3 continued

Video Count	Speech Transcription	Observation Transcription
405		L returns to the group beside Mrs. N.'s desk T talks to M. T returns to her own desk.
410	Mrs. N.--Yes, you may go.	Buzzer. T writes, uses L's eraser.
415		T. stands and puts her paper into the folder folding it in two. T goes to Mrs. N's desk. L brings her paper to M and as M reads it, L reads M's work over her shoulder.
420		
425		T, L and M leave the classroom tog ether stopping to read the Ziggy calendar on the way out.
	End of Period.	

Video Tape # 4 Mrs. N.
Transcription of Classroom Writing Episode

Video Count	Speech Transcription	Observation Transcription
000		The classroom is darkened. The students are at their desks. Mrs. N. gives an outline of the mornings plans. Large sheets of paper are taped to the board as a projection screen.
005	Mrs. N.--Today, I'm going to give back your Mother Nature notes the twenty-six of you who managed to get their work finished, but before I do, I'm going to see what kind of Language teachers you would be if you were marking.....	Interruption.
010	Mrs. N.--I marked your work on two different parts, I marked it on the content and the mechanics. I marked both out of seven because I wanted to give equal marks. The content is how good is your story or your letter. When I read it did I like it? Did it impress me? Did you have something to say? Would someone else enjoy reading it? Would Mother Nature enjoy reading it? Even if it was full of mistakes, I didn't even look at mistakes the first time I read it, I just looked at what was in there, did it have a good message to say? If you had a	Mrs. N. writes on chalkboard. T and L look at Mrs. N. and the board.
015	servant who could correct all your mistakes and re-type it, would it be worth 100%	Some students respond.
	So! Well, yes, for some people it would have, so they got a good mark in content. This is just for how good are your ideas, and then because we teach grammar, you were learning it since fall, and you learned it in Grade 5. I'm sure I had to read it the second time and look at these things, spelling, how your punctuation was, what kind	T and L turn to each other shrug and laugh quietly.

Videotape # 4 continued

Video Count	Speech Transcription	Observation Transcription
	of sentences do you have? "I saw a dog." is not as good a sentence as "I noticed a huge ferocious mean dog." Do you hear the difference in the kind of sentence that is? or "Went to school." What's wrong with that sentence?	
	--There's no noun--	
020	Mrs. N.--What, there's no noun, no subject right, so I'd put "incomplete sentence" or "I went to school and I saw the teacher and I did my work and I went for recess and I ate my lunch and I went home from school." What's wrong with that?	L mouths the words.
	--running on--	
	Mrs. N.--They're all running on Capitals you know - indenting did you push two lines over that needed to be pushed over. Most of you just write one paragraph to Mother Nature, but if your letter was really long like this, probably there's more than one idea in there you may have needed two paragraphs. I looked at your handwriting, was it neat? Or was it messy? Was it writing or was it printing? I made a comment on that and then overall neatness, and that's where your artistic work can come in, some of you made quite a nice cover on your letters, you know, added a little comment. "Mother Nature rules	
025	The World." - nice lettering here, Happy Mother Nature's Day, you know, here's one that has bothered to colour, that's overall neatness. Now that's seven, so if you had something wrong in every one of these categories,--	Mrs. N. goes through the work on her desk, holding up selected papers as she comments upon them.
	--You'd get zero--	
	Mrs. N.--You'd get zero out of seven for me no chances, you might have got seven out of seven for content, for your story, but mechanically it had a lot of mistakes so that's what you need to concentrate on and I've	

Videotape # 4 continued.

Video Count	Speech Transcription	Observation Transcription
	and I've always marked your stories this way but I've never pinned it down. I never gave you a sheet that says where your mistakes are and sometimes I think from now till the end of June when we do language writing, I might get you to mark	
030	somebody else's with the sheet and another good challenge is for me to write all your mistakes to see if you can find them, and that's actually what proof reading is. Proofing it is for you to look at it and find your mistakes or get someone else to find them and get rid of them. So I made up a story - by"John Doe" and you were the teacher and you were marking this, at first well, just read it over for content.	Mrs. N. turns on the overhead and the composite letter is projected on to the taped sheets of paper.
035	"Dear Mother Nature, Hows all the trees I hope theyre really doing good and all the other plant and animals are doing good. Thank you for letting us live.	L and T put their heads on their hands.
	Nice? is it a nice? sure it's a pretty nice message to Mother Nature. It's a thank you note, sometime we talked about what you could do, you could do or you could do an apology you know, and that's lovely especially the last line, it's a beautiful line to say "Thank you for letting us live." So content wise, excellent, you know it's not long, but lots of people didn't write long ones, content doesn't have to be ten pages long to have a good content, as long as it's got a nice message and letters	
040	aren't usually as long as stories anyway, so content wise, it feels nice, says nice things so that's good, now,.....	

Videotape # 4 continued

Video Count	Speech Transcription	Observation Transcription
040	O.K. now for the mistakes here.	
	--Don't put capitals in the middle	Interruption.
	Mrs. N.--O.K. That's a capitalization	
045	error, lots of people did that.	
	--You need a sentence there--	Interruption.
	Mrs. N.--Why do you need a sentence there?	
	--Because you don't start a sentence with and--	Mrs. N. gets felt markers. T and L raise their hands. Students comes to the front and mark on the paper.
	Mrs. N.--Right, you don't start a sentence with and, it needs a capital, good! This is a capitalization error, and that would be	
050	a sentence error, three. You see how good you are at this, this is how you should do your own stories before you hand them in, good.	
	--It should be indented.	
	Mrs. N.--It should be indented. What I did was draw an arrow, push it over, excellent, first word in a letter always starts indented. O.K.	Mrs. N. draws an arrow in toward the part to be indented.
	--This is proofreading wowee that's exactly where they put a comma--	J goes to the board, takes a marking pen and crosses out a comma.
	--No--	
055	Mrs. N.--Where does it go?	
	--After Mother Nature--	
	Mrs. N.--Good! Look over here, I just drew a little circle if you forgot it, Dear Mother Nature, everytime you greet a letter, you put a comma, O.K. any more.....?	Mrs. N. writes on the paper.
	--a spelling error, another one-	Student marks a spelling error. L comes to the front and marks a spelling correcting it. T. keeps her hand raised, holding it with her other arm.
060	--Shouldn't it be in the first sentence "How are"?	
	Mrs. N.--How are all the trees, that's a grammar error, J.,-doing good, doing well--	
065	Mrs. N.--Good and so "I hope they're really doing well and all the other plants and animals are doing well too	Students read with Mrs. N.
	--and that's also a capital on good we don't use that--	
	Mrs. N.--Good! yes?	

Videotape # 4 continued

Video Count	Speech Transcription	Observation Transcription
	--another one?--	Students raise their hands.
	--There shouldn't be a capital on plants--	
	Mrs. N.--Good, right, there shouldn't be a capital on plants L?	
	L--The wrong there--	L answers.
	Mrs. N.--The wrong there, I put lots of mistakes in here. There weren't	
070	this many in most, I picked sentences from different peoples letters and I just made them up, of course I wanted to get you thinking. "I hope you are really doing well," Now this could really be a little too long if you wanted to sound better you might say "I hope you're really doing well." period, "I also hope the plants and animals are doing well." It makes completely two sentences now, one more thing wrong, this is a letter, remember. Something is missing. A?	T raises her hand, and also responds.
	A--The signing off--	
	Mrs. N.--Right, the Signing off. Your friend, some people put you friend The Lorax, or whatever, Your friend, John Doe. The closing	
075	the comma is where? Right, so that's what mechanics is, mechanics are a good thing to do, before you ever ever hand in your work. Lots of people do their first copy just on scrap paper. They proof it, or get somebody else to proof it or get the teacher to help you proof it, or your Mum to help you proof it, and then re-copy it in your best handwriting. I was good with content but lousy for neatness, not nowadays of course, but also if you look at it before I tear that up, I haven't got nice neat work, I don't have writing, I have printing.	
	--Could you look at the paper and count up how much this would have?	Student calls out. Mrs. N. touches each mistake as she counts.

Videotape # 4 continued

Video Count	Speech Transcription	Observation Transcription
080	Mrs. N.--O.K. 1,2,3,4,5,6,7,8,9,10, 11,12,13,14,15.....O.K. so that's what mechanics means, and that's something you can get better at because you can practise more at mechanics. What's really excellent in this class is that you have got it here. You can't teach somebody this, no teacher can teach how to write good content, it comes from in here, from your heart, and that's excellent. Everybody had great content in their little notes and in anything you write, the ones out in the hall, the poems,the content is nice and I think somebody's done a great job teaching you, at least getting you interested in how to write, that's great. The mechanics will come, the more you write, the more you work on it. I'll give these back and you can	Mrs. N. taps the word "Content" on the board L and T smile.
085	have a look at my comments, see if you can find my mistakes that I said you have.....you can put the lights on. The next story you write, I'm going to get all of you to write your story on this, (overhead) and then we can look at them before you do your good copy, how good you could do if twenty seven people helped you proof read, you"d be bound to get it right, would-	Mrs. N. starts to hand back the folders of the students nearest to her. Mrs. N. indicates the overhead transparency. T. and L smile. Mrs. N. hands out the papers.
090	n't you? O.K. Some of these are, after you have had a chance, the blue sheets are for you and the notes are going to be put up on the ecology poster for a week or two. Isn't nice how S got her Mum to coil bind hers? --Where does she work anyway?-- --Response masked by classroom sounds-- Mrs. N.--You didn't have to, some people just used a plain cover, but I can make another one of those if that's what you want.	T and L receive their papers and they look at the front and then quickly turn to the inside evaluation, a blue paper inserted in the folder. They read it carefully. L puts it on the desk quickly and covers it with her arms. T asks "What did you get?" They exchange numbers, then go back to reading evaluation.

Videotape # 4 continued.

Video Count	Speech Transcription	Observation Transcription
095	Mrs. N.--T, yours is very brief but sure had a nice message.....	
	Mrs. N.--.....Mechanics is very hard to get 100%, especially on a short article, B was the highest anyone got on mechanics. J got the highest if you would like to read J.s., lots of them all very good.	L's neighbour, M asks about her mechanics "I bet you got 100% on everything" L shakes her head "No".
100	No one really should get 100% on writing composition, really, unless I totally proof read it and you copied it down. D., T., ...	
	Now if you've got questions about yours maybe we could, um, I loved C's. C made it all up.	
105	Somebody asked me what does indent mean? Remember it means.....you push it over, you push over. Does anyone else have a question, if you have a question and perhaps you don't understand, maybe I can show you an example up here.	
110	--What does punc. mean-- Mrs. N.--Yes T. Watch greetings punctuation, needs a comma and capitalization.	
	--Is 11 out of 14 good?--	
115	Mrs. N.--Yes! The highest was 13 out of 14, so 11 out of 14 is very good, 12 is better. What do you think the difference should be on your writing between spelling dog wrong , and spelling appreciate wrong?	Many students discuss their evaluation. M shows her work to L and T. L and T we did fine.
	--A,- Everybody should have learned how to spell dog-- Mrs. N.--Right, if you try big works on your writing, that helps the content, it's really neat to read a story with	
120	good, exciting words in it, I appreciate, instead of I like it, if you say I appreciate it that sounds neat so if you get appreciate wrong, that's O.K. try it anyway, that makes your story sound good.	L and T lift their work again and read their work and the evaluation insert. They read Mrs. N.'s comments to each other.
	End of Episode.	Interruption.

Mrs. N's folder prepared for the note.

L's decorated folder.

L's written product.

School

Dear Mother Nature,

I know it is hard to say everything I could in just an ordinary letter, but I will do my best. I guess I'll start out with my apology. I do admit I have at some time or another done something to disrupt nature, but those times I usually was in a bad mood. I truly didn't mean it!!! I try to protect it as much as I possibly can. Of course you spent your time to organize it all. You know if it wasn't for nature I wouldn't be here right now, so all I can say for now is . . . . "Thanks!" You've gone all the way for us and the environment!!!

Your friend,

[illegible]

Mrs. N's written evaluation of L's written product.

Creative Writing Evaluation

Content 7/7

I very sensitive note! Especially liked your "thank you" at the end! I bet Mother Nature is glad to go "all the way" for you!

Mechanics 5/7

Spelling 1 error Environment

Punctuation accurate

Sentence Structure 1 run-on sentence

Capitalization accurate

Indenting correct

Handwriting neatly done!

Overall Neatness a fantastic cover!

Letter Grade 12/14 86% A.

T's decorated folder.

T's written product.

School

Dear Mother Nature.

I am really sorry that we had to step in and cause you all this trouble. You've done a great job. You might not of won in every-thing, but that is not your fault. Act-ually if we didn't have to over power all the other creatures then the balance of nature might be a bit more even. Just imagine nothing upsetting no garbage, everything clean and beautiful. That is the way I think alot of people would want nature to be.

Thanks!

Sincerely

Mrs. N's written evaluation of T's written product.

Creative Writing Evaluation

Content 6/7

A most thoughtful note. You have included some positive, as well as some negative information.

Mechanics 6/7

Spelling no errors wrong use of the word "of"

Punctuation accurate - one missing

Sentence Structure well thought out

Capitalization correct

Indenting W

Handwriting fluent

Overall Neatness A superfantastic cover

Letter Grade B

14 86 I A

Mrs. N's projected composite of errors.

Dear Mother Nature
How is all the trees I hope
there really Doing good. And
all the other Plants and animals
are doing Good. And thank
you for letinguse live.

Content

Mcchanics

Spelling
Punctuation
Sentence Structure
Capitalization
Indenting
Handwriting
Overall Neatness

APPENDIX II

WRITING EPISODE 2

TRANSCRIPTION OF THE WRITING EPISODE

AND WRITTEN PRODUCTS OF TWO STUDENTS OBSERVED

Videotape # 5 Mrs. T.
Transcription of Classroom Writing Episode. Day 1.

Video Count	Speech Transcription	Observation Transcription
005	Mrs. T.--Do you remember when we read the Hobbit, how the Hobbit was introduced to you and described, listen again to this.	Mrs. T. brings class to order, sits on stool in front of her desk. Reads from the Hobbit (Tolkein, 1966 p.2..... "What is a hobbit..... Now you know enough to go on with.")
	What details did you learn about the hobbit that makes him a character? Yes? A.--	K and J listen.
010	--The colours he wears-- Mrs. T.--Give me an example. --Bright green and yellow-- Mrs. T.--O.K. he likes to wear green and yellow. K?-- --They're small and fat-- Mrs. T.--O.K. L? --He has long clever fingers-- Mrs. T.--O.K. How did he tell you they could hear well? He did'nt say they could hear well.-- --Well, he said that they can hear people like you and me as though they were elephants and can hear them a mile off-- Mrs. T.--Good! --They didn't have to have shoes, it was as though they had leather soles on their feet-- Mrs. T.--O.K. K? --They didn't have any magic Mrs. T.--Except L - what kind of magic did they have? --(Response) Mrs. T.-- O.K. They could disappear well?	K raises hand. K raises hand.
015	--K? -Forgot? B-- --They were shy-- Mrs. T.--How did he tell you that? Did he say that? --Yeah! At the start.	K raises hand.

Videotape # 5 continued

Video Count	Speech Transcription	Observation Transcription
	Mrs. T.--O.K. I forgot that, K?	
	--Well he said they would eat lots and lots and would eat two meals when they could get away with it.	
	Mrs. T.--Yes! S?	
	--they've got curly hair--	
020	Mrs. T.--O.K. What about their laugh and what kind of laugh was it? - A deep fruity one - what kind of person would give a fruity laugh? R?	
	--People who are fat and kind of lazy and happy--	
	Mrs. T.--O.K. T?	Interruption.
	--He had a jolly laugh--	
	Mrs. T.--Did the author ever say that hobbits are jolly people who are lazy? But that's the impression you got. So he uses small details to make you think about the character.	
025	Now when I see your story, if it was about the hobbit I'd see "A hobbit is a small creature who is lazy and laughs a lot", did you see how his use of small detail makes it come alive?	
	O.K. In The Lion, The Witch and The Wardrobe..... when they first introduce the fawn, they give a description of what it's like	Interruption at classroom door. Reads, still on stool, (C.S. Lewis).....when they first saw.....and he dropped all his parcels.
030	Lets talk about the fawn from The Lion, The Witch and The Wardrobe, when they first introduce the fawn they give a very clear description, I'm going to read it...	
035		Continues reading.
045	Mrs. T.--It's the details in your story that makes the character come alive, if you want to have an important character in your story you have to tell some details about them to make them come alive. The other day we were reading whose story was it?	

Videotape # 5 continued

Video Count	Speech Transcription	Observation Transcription
045	about the detective that was Scott? looking! Now you described your detective and used all sorts of words to describe exactly what he was like, that he was a bit of a stumblebum type person, he would have seemed much more alive to your readers. We have to talk about our characters in such a way that our readers know what that person is like, let's do an example on the board, now I am	
050	not going to write a story if I want to have an old lady, how could I make sure you know she is old without ever using the word old! T?	
	--Wrinkles on her face--	
	Mrs. T.--Wrinkles, O.K.	
	--are young ladies never wrinkled?--	
	--not very much--	
	Mrs. T.--Young ladies may have wrinkles but they are not as deep are they?	
	--not very much--	
	--um.....maybe she would slouch or use a cane?	
	Mrs. T.--O.K. Slouch or use a cane. B?	
	--She'd have grey hair--	
	Mrs. T.--O.K. Grey hair, come on you guys, use your imagination	K raises hand.
	--(Many responses at once)--	
	Mrs. T.--K?	
	--She wouldn't be able to hear very well--	
055	Mrs. T.--O.K. Poor hearing. - now would you say that she had poor hearing? or would you give us an example to make us realise she had poor hearing?	
	--deaf as a bat--	
	Mrs. T.--No, no, don't say that, something to say.	
	--People would have to repeat themselves--	
	Mrs. T.--O.K. Something like that where she was asking somebody to repeat themselves, you could do lots of ways to show poor hearing. O.K. B?	
	--Oh! yeah! um! - they are always interrupting--	

Videotape # 5 continued

Video Count	Speech Transcription	Observation Transcription
	Mrs. T.--Interrupt a lot? I don't think all old ladies do that, that might be a particular detail.	
	--My Grandma does--	
	Mrs. T.--O.K. Your Grandma does. A?	
	--.....voice--	
	Mrs. T.--What kind of voice?	
	--creaking--	
	--crackly--	
060	Mrs. T.--A crackly voice? Is that how you spell crackly. I don't know how to spell crackly, whatever! K?	
	--um, no teeth--	
	Mrs. T.--No teeth? O.K. Or false teeth right, let us see who hasn't given anything yet? M?	
	--.....Long dress and a cape--	
	Mrs. T.--O.K. She might have had a long dress and a cape, describing the way she dresses.	
	--old dresses--knitted things--glasses--	
	Mrs. T.--And glasses somebody said, O.K. what kind of glasses would an old lady have?	
	--bifocals--blue ones with plastic bits--on the sideand a chain on--they have --a big purse--and an umbrella--	
	--its like a rock in case she gets --mugged--	
	Mrs. T.--K?	
	--she might be rocking in a rocking chair all day--	
	Mrs. T.--This might be in a rocking chair, O.K., O.K., whoa! those are things you might say about an old lady to make people think she was old without ever saying she was an old lady.	More responses. J raises hand.
	Right! How about if we want --	Responses.
	--a man, a handsome young man--	
070	Mrs. T.--A man, O.K.	
	Sh! O.K. J.	Responses.
	--Dresses in suits, and they're sexy--	
	Mrs. T.--O.K. Dresses in suits, wears suits, sexy, well I'm sure that a boy	

Videotape # 5 continued

Video Count	Speech Transcription	Observation Transcription
	knows what a handsome young man looks like. Whoa! Thank you! R?	Many responses.
	--I forgot--	
	Mrs. T.--C? Do you have something to say about it?	
	--no--	
	Mrs. T.--Why not? Have you never seen a handsome young man?	
	--I don't go around trying to tell handsome young men--	
	Mrs. T.--You can't tell if a young man's handsome.	
	--Well I don't go around telling--	
	Mrs. T.--No one said you should, I just said that if you were going to describe a handsome young man as one of your characters, what would he look like?	
	- nobody ever asked you to go out with him, don't be silly, are you telling me that because you're a boy, you can't see that somebody's good looking?	Indecipherable interruptions.
	--Well how would you describe a girl?	
075	Mrs. T.--How would I describe a beautiful young lady? I certainly would be able to do that. K?	
	--muscular--	
	Mrs. T.--O.K. T?	
	--.....--	
	Mrs. T.--Pardon me?	
	--Goes to college--	
	Mrs. T.--O.K. Goes to college, maybe that would tell us that he's young. S?	Many responses.
	--He's a jack--	
	Mrs. T.--No, I don't think we will use that term, that's slang you've got to use good language. P?	
	--Girls whistle at him--	
	Mrs. T.--O.K. Good, oh yes, you remember now. K?	
	--busy every night--	
	Mrs. T.--O.K. Busy <u>Friday</u> night.	
080	--no I said <u>every</u> night	
	Mrs. T.--If he did that he wouldn't have time for study.	

Videotape # 5 continued

Video Count	Speech Transcription	Observation Transcription
080	--O.K. Wears tight jeans-- Mrs. T.--If he's wearing a suit he can't wear tight jeans. --Well, he might wear either one, right?-- --Hair greased back-- Mrs. T.--Hair greased back, is that handsome? - Somebody might think it is. W. ?	Chorus.
085	--He wears a sexy moustache too-- Mrs. T.--A sexy moustache, what kind is a sexy moustache? --one that trusts, (laughs)-- --a thick one like Tom Selleck-- Mrs. T.-- K? --He fancies himself to be cool, he wears aftershave-- Mrs. T.--Uses aftershave, O.K. O.K. one more and that's all T? --he's rich-- --he drives a fancy car-- --a Ferrari, a Porsche-- --a big one-- --Lamborghini Mrs. T.--I've got a Porsche, O.K. we already have rich. --and leather jackets-- Mrs. T.--O.K. L? --sideburns-- Mrs. T.--O.K. B? --Clean teeth, nice white shining teeth-- Mrs. T.--Nice white shining teeth O.K. Sh! quiet please. In your creative writing notebook what I want you to do is to decide what your character is going to be, whether it's going to be a man, an old man, maybe it's going to be an animal whatever. --A boy?--	
095	Mrs. T.--Whatever your main character is going to be in your story Grade Six! Thank you! Decide what your character is going to be and make a list, just a list like this, of all the characteristics you can think of that you can use	

Videotape # 5 continued

Video Count	Speech Transcription	Observation Transcription
	to describe him, make sure you have at least ten. O.K. Do that right now. --how many characters-- Mrs. T.--One character. The main character of your story, we're going to write a story about this character right now I want you to find these ideas.	
100		Interruption - Teacher called out of class. Students get out paper and creative writing books, students move around room and break into small discussion groups. K and J work on own projects, joined by T to make a group of three. J discusses her writing with K beside her. T goes off.
105		
	Mrs. T.--O.K. Grade Sixes, settle down to work please, all you should be doing is making a list of ten characteristics that you can use to describe your main character - as many as you want - you can make more that ten if you want. O.K. That's all you're doing, write the name or the type of character you're doing on top so you can use it.	
110		K and J discuss together-- What are you writing about? --An athlete--joined by Mrs.T --What are you doing? --an athlete--a male or a female athlete? --a male athlete. --What have you got K?-- --a fighting man--Good! J organizes her desk, papers, pencil. K looks around and watches other students next to them. K to boy next to him as Mrs. T. moves on --it's hard describing it.

Videotape # 5 continued

Video Count	Speech Transcription	Observation Transcription
120	Mrs.T.--Don't forget to use the way he does things as well, the way he laughs, the way he cries.	J to K --well, let's get on--.Both start to write in their books. J stops to reorganise. K talks to T and M across room--Hey T, mines a fighter, no woman in the story--Looks over and reads J's writing.
	Mrs. T.--O.K. When you've finished that, what I want you to do is to start your story and I want a beginning of your story and a description of your character, if you want to take it from there and go on and finish your story you may, but you don't have to, I want the beginning	K and J alternately pause and write.
125	of your story, the introduction to your story and a good description of your main character. O.K, Of course you need a title too, put who your character is to be down first.	Intercom Interruption.
		K playing with pen J writing, listening to conversation of students across the room. Mrs. T. comes behind them and reaches for J's work and laughs.
130	Mrs. T.--O.K. You haven't said whether its a boy or a girl yet.	Mrs. T. reads K's work over his shoulder and moves along the row of students. K and J watch and listen and then return quickly to their own work, write briefly, then as voices are raised in discussion they look up and listen.
	Mrs. T--We are not only here to talk L! T!	Mrs. T. spells some words aloud for students. J asks for'collapse' Mrs. T. responds and J writes it down. K puts pen in mouth and listens. K and J write in short sprints and pause as Mrs. T. discusses the work with other students. The students write in up to three second sprints.
135		
140	End of tape.	

Videotape # 6 Mrs. T.
Transcription of Classroom Writing Episode. Day 1.

Video Count	Speech Transcription	Observation Transcription
000		Class discussion during writing. K and J writing and pausing to listen, reading over their own written work. K answers a query from a student across the room "C.C.M.P."
005		J writing K reading the written work of the student next to him listening to Mrs. T.
	Mrs.T.--O.K. Here's one, she can't get any more ideas she said she's describing 'a sexy man', 'smooth talking, straight walking' that sounds like an ad. for shaving there. O.K. 'hair greased back, baby blue eyes, high laugh' what's a high laugh?	
010	--You know, he. he. he!	Several student's demonstrate.
	Mrs. T.--Shh! 'Weird acting', that's doubtful weird acting doesn't tell me what he is--he's noisy, drives a Ferrari, is a fan of Bo. Derek..... he has a dimple on side of his face, likes Players cigarettes	K, listening makes the circular "weird" motion.
	J--Leather jacket'	K talks with student next to him J raises and waves her arm and talks to Mrs. T.
	Mrs. T.--What? wears a leather jacket.	
015	General classroom talk.	J reads the written work of the student next to her and gives spelling for a word.
020		K talks with students across the room.
		J returns to her own writing and reads her list of characteristics aloud student walks over to talk to K moves on.
025	General classroom talk.	K talking and laughing as another student reads a list of characteristics.
		J. talking to students beside her. K 'picks' scabs..... J returns to writing.

Videotape # 6 continued

Video Count	Speech Transcription	Observation Transcription
030		K and J talk. K writing and J writing. K and J listening to class talk.
	Mrs. T.--T. and R return to your desks, you know I allow class talk, but you are doing far too much, O.K. you should be starting on your story now, remember I want an introduction and a .....about your main character.	K writing, J raises hand and then writes with other hand. Student walks over to K with written work and K and two students exchange their written work with each other and read and comment.
035		Mrs. T. comes around class to J and reads her work.
040	Mrs. T.--How can you have him flub if he's a great athlete? What happens to him? J--He trips and has an accident-- Mrs. T.--Good, these things say what he is doing you mean that this is part of your story, what makes him show off? J--He tries to beat everybody.	J adds this to her writing crosses out some lines. Mrs. T. moves to students beside K and reads their work.
045		K and J writing. K raises hand, Mrs. T. points as K is writing, K demonstrates, students beside them join in discussion. J leaves her desk goes across room with her written work and exchanges and reads with other students.
	Mrs. T.--What's a 'dagger handler'? K--That's a kind of karate where they twirl weapons.	K writes, student comes behind K, waits to talk to Mrs. T. and reads over K's shoulder.
050	Mrs. T.--O.K. What does he wear? and how about his tattoos?	K writing.
	Mrs. T.--Grade Six could you have an evil lady that looks beautiful? --(Chorus) Yeah! Class talk.	

Videotape # 6 continued

Video Count	Speech Transcription	Observation Transcription
		J returns to her desk for pencil and walks to a group of students and listens. K talks across room and to students beside him and continues to write.
055	Mrs. T.--J. B. sit down O.K. Don't forget how to start a story, I see stories started one day, or once upon a time - ugh! -- you can start with an action.	
	Mrs. T.--Can start with an action? how else might you want to start it?	
060	--With what he's doing, or saying--	
	Mrs. T.--O.K. I have here, hold it I can't hear.	Student comes over to K and J and talks. J talks with student next to her.
	--with an action--	
	Mrs. T.--Yes! We said that, what else? D.?--With what they are eating--	
	Mrs. T.--With what they are eating, that's an action. Yes R?	Mrs. T. reading students work, comments on spelling and story beginning.
	--sits in a rocky chair--	
	Mrs. T.--What's a rocky chair?	
	--a chair made out of stone--	
	Mrs. T.--O.K. A rocky chair.	
065	--(Comments upon student's work)	
	Mrs. T.--you bet you use description telling about your character is description.	K and J writing and pausing J "read this K, what do you think?" K reads J's work Listens to Mrs. T. J takes back her work.
	Mrs. T.--Maybe if I just mention that it says "in the office of Sherlock Bones" a person's office can tell you something about him too, what he was doing in the office, how you might	
070	describe the office to tell you something about your character. L?	K to J it's O.K.
	--It could be messy--	
	Mrs. T.--It was messy, O.K. what was on the desk?	They listen to Mrs. T. and class talk.
	--how he treats his secretary--	
	Mrs. T.--O.K. Those kind of things.	

Videotape # 6 continued

Video Count	Speech Transcription	Observation Transcription
	Mrs. T.--Old coffee left sitting in cups?	
	--(Chorus) Ugh!	
	Mrs. T.-- Yes?	
	--Antique furniture--	
	Mrs. T.--Yes! Antique furniture, your office could tell you something about your character, so why don't you start by describing that.	
	"All of a sudden". I don't like all of a sudden. Why don't you start his big deadly U.F.O., a big deadly U.F.O., it's a better start to the	
075	story.	
	--A big deadly U.F.O.	K reads his work.
	Mrs. T.--Thats not bad.	J writing and pausing makes faces, bangs on her head.
	Mrs. T. Reads--One night.....	K writes on his page and
	--how much do you have to have?	makes the appropriate noises
080	S to Mrs. T. --Look, I've started	"Smack! Bam! Smash! Mrs. T.
	K to Mrs. T. --I'm starting.	reading over K's shoulder.
	Mrs. T.--Good! What's a muscle shirt?	
	--One with no sleeves--	
	Mrs. T.--You'd better describe some of these things for other people who are as dumb as I am, they're not going to	K Laughs.
	know what those are, you could put it in	J raises hand.
	with your description of the man, right J yes?	
	J--is this alright? 'He walked out on the field'.	
085	Mrs. T.--How would he walk?	
	J--he strutted out--	
	Mrs. T.--A tough athlete?	Mrs. T. demonstrates
	K--No, he's a flub--	discusses J's story
	Mrs. T.--Is he a flub? But he thinks he's big and tough, I thought--	with K and J.
	K--He shows off--	Reads J's story.
	Mrs. T.--"shows off"? if he's showing off, or he could strut out and trip.	Mrs. T. demonstrates to K and J, and goes on to next student.
		K writes, J leaves her place to get Thesaurus, K acts out 'dagger handler.

Videotape # 6 continued

Video Count	Speech Transcription	Observation Transcription
	Student to K--who are you doing?--	
	K--A street fighter--	Mrs. T. moves on to next
090	Mrs. T.--O.K. looks good.	student, reads.
		K writing, head on hand
		stretches.
		J returns to desk with the
		Thesaurus, looks up a word
		K talks with student next
		to him and again demonstrates
		handling weapon.
095	J--What about paraded?--	J goes to Mrs. T. shows her
	Mrs. T.--Paraded, yeah, it's a good	the Thesaurus.
	word.	K listens.
		J returns Thesaurus to it's
		place.
		Student checks use of para-
		graphs and speech with Mrs.T.
100	--Read mine Mrs. T.	K listens as student next
	Mrs. T.--O.K.....That's good.	to him reads from his work.
	Mrs. T., Mrs. T., Read mine please.	K laughs,
	Mrs. T.--O.K. under protest.	J distracted by camera.
		Student talks with K.
105	Mrs. T.--Here's a beginning, hey guys	
	how do you like this one, "The burglar	
	fingered the lock carefully while	
	beady eyes watched from the pleats"	
	How do you like that one? good, bad,	
	yeah!	Students nod "Yeah".
	Mrs. T.--"The lock clicked, the door	
	swung open the flashy black cases"	
	You will have to work on that sentence	
	that one sentence doesn't make sense	
	Mrs. T--	
	--Guys, how about this one, I need a	
	better word, Reads - "The big deadly	
110	came down."	
	--landed--	
	--beamed down--	K talks with student next
	--how could he beam down--	to him.
	--crashed down--	J swings arms.
	--hummed down--	K and J talk, discuss camera.

Videotape # 6 continued

Video Count	Speech Transcription	Observation Transcription
115		J leaves place and goes across room to talk with another student.
120		
125		K talks to student next to him, reads that student's story.
130		J checks microphone waves arms. K to J "You don't know if she's turned it on J laughs loudly, hits K's pencil.
	Mrs. T.--O.K. I want quiet so we can each do our own story.	
135		K writes J pulls her work towards her and writes, talks to her neighbour as she writes. K uses"white out". J uses neighbours eraser to K I'm erasing mine. J writes, K writes pause and listensto Mrs. T. pausing and writing, K chews pencil, writes.
140		
145		
150	Mrs.T.--You've got a good story, go ahead and write it.	
155	Mrs. T.-- O.K. What have you got?	Mrs. T. helps to edit work of student next to J. Student comes to Mrs. T.
160		Mrs. T. reads and is approached by other students, gives help with spelling, uses K's desk. Mrs. T. goes over to desk along same row as K and J, sits down and reads that student's work. K listens. J raises hand, Mrs. T. approached by another student.
	--Could you read my story then?	

Videotape # 6 continued

Video Count	Speech Transcription	Observation Transcription
165		K watches his neighbour J writing. K writing. Mrs. T. talks to student next to K and then reads K's work.
170	Mrs. T.--You're coming along O.K.	K nods and continues to write.
175	Mrs. T.--Very well, you're using the characteristics but not really describing him and perhaps you could use them where they fit the story without making a sentence for each one of them	Mrs. T. goes to J's desk and reads her story comments.
	Mrs. T.--L - why are you at the table? because it is easier to talk there?	K and J working, pausing.
180		J holds head on hand and taps desk with pencil, puts head into both hands and reads her story, writes. K uses "whiteout"
185		neighbour talks to him neighbour talks to J, hits her elbow. J laughs. J to K "What are you doing?" J and K lift books and re-lace them on their desks
190		J and K write and pause. K reads his neighbours story. J uses K's "white-out". K chews nails, gets out another bottle of "whiteout" and uses it.
195		Looks around room.
200		J takes her writing book and goes and stands beside Mrs. T.
205		K looks over and reads neighbours story. K stretches. J returns to desk and leaves writing book there, goes to talk to student across the room.

Videotape # 6 continued

Video Count	Speech Transcription	Observation Transcription
	Mrs. T.--O.K. Grade Sixes, let's have a little quiet, too much conversation is a problem.	K Writing.
210		J gets her writing book and goes to the Thesaurus.
	Mrs. T.--Could I have your attention .....O.K., We're going to continue working on your story tomorrow afternoon, if you want to work on it tonight that's fine. O.K. so don"t put it away.	
215		K Writing. M brings his story to K to read, K continues writing, student waits then K reads the story and the neighbouring student reads with him as they read M edits the story.
	Mrs. T.--O.K. Close your books put them away.	Buzzer.
220		K and J pack up their writing books and take them home.

Videotape # 7. Mrs. T.
Transcription of Classroom Writing Episode. Day 2.

Video Count	Speech Transcription	Observation Transcription
000	Mrs. T.--O.K. Let's get right in to it O.K. listening? "It was a dark rainy night and in the middle of the town cemetery was a tall man in a sleeveless shirt leaning over and kissing another man". What can you do with kissing another man?	Mrs. T. finishes reading a student's story, reaches for K's story, K and J lean forward.
	(Many responses)	
	-- beating,	
	-- hitting,	
005	-- manslaughtering him.	
	Mrs. T.--O.K, I think it needs a little work yet K.	Mrs. T. rereads to herself quietly, hands book back to K.
		J. hands her book to Mrs. T. Mrs. T. sits on her stool and reads silently.
	Mrs. T.--O.K. do you want to listen to this one and maybe you can give a few suggestions to help J out. "He paraded on the field but tripped and fell on his face. When got up he had a very red face--	J. slided down in her desk with her feet out and looks down.
010	He started walking to the high jump it was funny he was just in line, he started running and jumped but his heavy legs rebounded of the bar. He strutted back again for a second try." Yes A, K?	
	-- well the word face is not very--	
	Mrs. T.--which one, yes she's got face twice in a row almost there and he's got a very red face doesn't say that much, R--	
	-- she could say what he looked like--	
	Mrs. T.--describe what he looked like when he fell you mean? that's a good idea-	
	-- was he embarrassed?--	
015	Mrs. T.-- yes, well, she says here he had a very red face.	

Videotape # 7 continued

Video Count	Speech Transcription	Observation Transcription
015	-- well, "very red face" could mean other things. Mrs. T.--yes, F, -- could she say he was red with embarrassment? Mrs. T.--O.K. B, -- well when she says he got up with a red face you don't know if it's bleeding or if it's of embarrassment it's hard to tell. Mrs. T.--I assumed it was because of embarrassment, that might be a good point, O.K. J, those were some suggestions for you. O.K. you think about what they said, I think they're right you should try to think what he looked like when he fell, fell on his face, what does he look like all crumpled up there on the ground. O.K. anybody else wants to share" O.K. "Today is your lucky day, Mrs. Black." "Well" said the pretty woman that was, who was escorted by three prison guards, "You're getting out on good behavior" said one of the guards, "do you understand", -- No, there's more but I'm not going to read the whole thing, you want more? "Then a sound reached the man, the sound the man was waiting for, the sound of the great cage opening. Five men walked down the corridor in silence, they entered a small room more--as the warden said "here's your personal stuff	Class asks Mrs. T. to read more. K and J sit low in their desks and listen attentively to all the readings and comments.
025	which we took 25 years ago today. Here's your leaving prison pass which read sent to prison, 1950, 1950 what? expert explosive handler, present date, 1979. Signed Mr. Patton, Warden, out on good behavior." --Well, what do you think? -- Well if they're continuing the story maybe he should go out and get in trouble again Mrs. T.--Well we're supposed to be working on our character and or what	

Videotape # 7 continued

Video Count	Speech Transcription	Observation Transcription
	our character looks and talks like, and not what happens and what they do so much, yes?	
	-- I was going to describe what he looked like--	
	Mrs. T.--Did you intend what he looked like next? Actually you could go on to say what he looked like, any other	
330	comments?	
		Spelling query for Mrs. T.
	Mrs. T.--Any others? Any you want me to read?	
	--read mine--	Student passes book to
	Mrs.T.--Listening? ".....when he walked in first you would think it would be a garbage dump, it had a bad odor, paper was all over the floor, mirrors were cracked and glass was on the floor.	Mrs. T.
035	I walked in the next room, but still no sign of Noah" -- did you have something to say you had your hand up-- "The next room was worse than the first one holes in the wall, mice all over the place, furniture was tipped over. I opened the next door, this door was was very different from the others, it had a knob in the middle of the door with numbers around it. I looked in my wallet, there was a number I never knew was there. I turned the knob, 4 right, 19 left, 17 right, the door was open." -- is there any more?-- Mrs. T--That's all he's got, yes L.	
	Mrs. T.--Well, he did do a good job of describing the room although there was one spot where.....	
	-- the character wasn't there--	
	Mrs. T.--You were getting to the character weren't you?	
	-- was he supposed to be a wizard?	
	Mrs. T.--That's what kind of bothered	
040	me B. when you were writing, it came paper was all over the floor and glass	

Videotape # 7 continued

Video Count	Speech Transcription	Observation Transcription
040	was all over the floor' maybe instead of repeating yourself..... B--Well, in the first room paper was on the floor, wasn't it? Mrs. T.--No, you had'paper was on the floor, the mirror was cracked and glass was on the floor'. If you put 'paper and glass scattered all over the floor. -- can you read mine-- Mrs. T--Just a minute lets finish with this one, yeah, I think that with all those short sentences, all those short sentences kind of break it up you need once in a while a longer sentence. (Class talking) -- what does it stand for, Merlin backward, Nilrem.	Student brings his book to Mrs. T. and paces behind the teacher then comes to her as she reads.
	--read mine--	
045	Mrs. T.--I've got to read this one first and I don't know if I can read it.	J opens her writing book and starts to write, K talks to his neighbour.
	Mrs. T.--This one is called "Robbers-- The huge hairy man fingered the lock quickly while his beady eyes watched for the police. The lock clicked, the door swung. He looked for the great.. ...which lay in the case. The case lay in pieces, the alarm rang. He grabbed the jewel and ran into the	K and J look up and listen.
050	alley. He found a he found a cop, he towered over him," What? -- he towered over the cop. Mrs.T.--What does that mean how can he tower over him --he towered over him, he was tall-- Mrs. T.--I see, you'll have to make it a little clearer. "The cop went flying into a garbage can screaming. His legs pumped as he tried to evade the police SWAT team. The next day a police dog	

Videotape # 7 continued

Video Count	Speech Transcription	Observation Transcription
055	came up and through and tracked the man down to a nearby lake." A little unclear in here and awfully short sentences again. --would that be better, I've changed it there-- Mrs. T.-- Well, you needed to make changes so that you can read it and see the action especially as he falls, does he hurt his nose? I don't know how you want to do that--he fell on his face, his nose was scratched in the dirt you go and write it.	Studemt takes his work from Mrs.T. and returns to his place. J takes her work to Mrs. T. other students are in line with their book. Mrs. T. reads and discusses how the athlete would appear.
060		J returns to her desk and writes. K also writing and talking to neighbour. J listens
065		and talks to her neighbour. Students in line talk with K and J.
070		J writes, K talking to other students.
075		K uses white out on his book and checks to see if it works with another student.
080		Mrs. T. comments to some students around her about the appearance of their written work.
085		J talks to neighbour and again goes with her written work to Mrs. T. J waits in line K talks to students beside him.
090		K receives and reads the written work of another student.

Videotape # 7 continued

Video Count	Speech Transcription	Observation Transcription
090		J stands beside Mrs. T and reads the written work of another student. J gives her work to Mrs.T. J returns to her desk and writes.
095	Mrs. T.--Yeah, That's better!	
	M--Read that, O.K. now you see if you read it if it sounds like O.K. K--See "Thorn grabbed his arm" whose arm? M--and the food? K--"Duck soup, string beans.	Another student comes to K with written work for K to read and leans over K's desk as it is read. K sketches as he talks. M writes on K's desk. K puts his papers on a different part of the desk and starts to write as M uses the whiteout. J looks up and watches M goes to Mrs. T. J also goes to stand by Mrs. T. Mrs. T. reads the story to herself. K. looks up.
100		
105	Mrs. T.--Were you next? M--Yeah. K--Readit out loud, read it out loud. Mrs. T.--Why is it good? O.K. O.K. I want everyone here to listen. "The phone rang." It's called 006. "The phone rang, 006 rolled over and turned on the light, 'Hello, Hello James come down to my office right away. ' He hung up the phone, bent over the girl? .....girl in his bed? 'right I'll be back don't go we were having such a	
110	good time-(laughing)-I don't think I'm going to read this (laughs)-'I know my sweet but it's my duty.' He got dressed and went outside to his sporty four, grabbed his coat and left. When he got there he parked his Bentley, he never locked it's doors because of the .....light beams sensor inside"--because it had a light beam sensor inside --"When someone gets in the ejection seat goes off. Then he got to the commissioners office and.....sent him in. 'Hello	Class laughs.

Videotape # 7 continued

Video Count	Speech Transcription	Observation Transcription
115	James, sit down James, have a smoke 'Sure.' 'I have the most deadliest mission for you, as usual James, it takes your great sophistication you have to get in and stop the private enterprises of giving to prisoners the Federal Defence". --I think you need some more work here-- --that sounds good-- Mrs. T.--I know because of the girl in his bed-- --No-- --Not that at all-- Mrs. T.--O.K.	Mrs. T. discussed the story with M as J waits in line and K writes at his desk. K uses whiteout.
120		K goes with his written work to another student and asks student to read it.
125		J stands beside Mrs. T. and reads the student's work silently.
130		J gets an editing pencil for Mrs. T. K returns to his desk and writes. Mrs. T. takes J's work and reads it.
135	Mrs. T.--O.K. you guys, do you think this is any better? "The Athlete" "He paraded on to the field and then tripped and fell on his face. His legs stuck straight up in the air and then toppled to the ground. When he got up his face was red with embarrassment" --Is that better?-- --Yeah!-- --Mrs. T.--That's better.	J returns to her desk puts her head on her hands and writes.
140	J--How else could I do that? Mrs. T.--You could join this and it would flow together.	J returns to Mrs. T. with her work. Mrs. T. points to the work. J returns to her desk and writes.

Videotape # 7 continued

Video Count	Speech Transcription	Observation Transcription
		Mrs. T. looks at the written work of other students. K looks around and talks with neighbours and other students who are nearby.
145		K. writes. K and J pause and listen to other students.
150	Mrs.T.--Boys and girls, a little less fooling around and a little more work.	
		J. writes, student comes to talk to her J continues to write student talks to K.
155		J and K and student talk J. writes.
		Student comes to J's desk puts down her written work and writes on J's desk.
160		K watches.other student goes tp stand in line and K and J write.
165	K--You should have got it the hair on his legs got tangled around his arm	J offers her work to K to read, and he reads it aloud K demonstrates and laughs with J.
		K writes. J goes to stand in line beside Mrs. T.
	Mrs. T.--It looks like there's a very interesting discussion going on over there I doubt it has anything to do with creative writing. --Yes, Mrs. T. we were talking about the characters and titles and things-- --How do you spell usual?	
		Mrs. T. spells the word and returns to the students around her stool.
170		K pauses and talks to his neighbour, then reads his work and writes.
175		J gives her book to Mrs. T. Mrs. T. reads then answers a question from a student.

Videotape # 7 continued

Video Count	Speech Transcription	Observation Transcription
		across the room. Mrs. T. reads J's written work and points to specific words and phrases, discussing them with J. J returns to her desk and reads her work.
180	Mrs. T.--Good, but now you forgot to-- (classroom talk masks the conversation).	
		K reads his neighbours work.
185		K writes. J talks to her neighbour. J writes then exchanges books with her neighbour and they read each other's story. K and his neighbour talk to a student who brought her work to them, K and neighbour read the work and comment.
190		J edits her neighbours work with a pencil. The student takes her book and goes back to her desk K writes. INTERCOM. INTERRUPTION. Student in line beside Mrs. T. talks to J and her neighbour.
195	Mrs.T.--I'm sure you all listened carefully and understood that, what did he say? M? Very good, that's exactly what he said.	M says what he understood of the intercom message. K. writes. BUZZER.
200	Mrs. T.--O.K. B. are you listening You have Math p.286. You have a spelling test tomorrow and I want you to finish your story. O.K.	K talks to students beside him and then takes his book book to Mrs. T. and stands in the group around her. J packs up and leaves. Mrs. T. and students around her discuss written work. Mrs. T. reads K's story K . returns to his desk packs up.
205		
210	Mrs. T.--That's a good story, K.	
215		
220	End of Tape.	

Videotape # 8 Mrs. T.
Transcription of Classroom Writing Episode. Day 3.

Video Count	Speech Transcription	Observation Transcription
	Mrs. T.--Has anyone finished their writing? --No, homework to do last night-- Mrs. T.--Alright, I would like it handed in on Friday morning.	
	Day 4.	Day 4.
000	Mrs. T.--These are you stories so far, some I'm very pleased with, some I'm a little disappointed. The craft in your writing is improving. One thing you	Mrs. T. sits on stool with student's books.
005	need to watch is starting your sentences it's better when you change the way they start and don't use the same words all the time.	
010	Mrs. T.--You see, not bad there, good ideas there but let's get rid of some of the sentences that start with "he" There's one way you can do that, and that is to change. When you are watching T.V. and they show a room let's say, the don't always focus on the whole room, they maybe focus on the apartment building. J! I don't think you're paying much attention if you're worried about having your feet on top of your	Mrs. T. reads a student's story. J puts her foot on her desk and ties her shoe.
015	desk. When they start they focus first time on the whole apartment building, the next thing you might see is a focus on the hallway the apartment's in and the next thing might focus on the room itself. The next thing maybe they focus on one corner of the room so they close the focus in. You can do the same thing by changing the way the sentence starts. O.K. I'll just read you one example of one person who did this in one paragraph, and look at the first word,	K and J slide down in their desks and listen.

Videotape # 8 continued

Video Count	Speech Transcription	Observation Transcription
	the one he starts the sentence with, the first one is "The soldier raced through the crumbling building as if he were looking for something." In that sentence the focus is on the soldier, the next sentence says "His gun" - so now we are focusing on his gun. "His gun was ready to shoot anything that moved. Mines were going off everywhere and the soldier was dodging them." Now we focus on	
020	mines. "Then someone jumped out and fell." You see how his focus is moving, he's changing what his sentences are starting with. You can do that when you're describing a person. Your can start with a general - the man was tall - and then focus on something particular - like his face was - instead of saying he had a narrow face, you could say his face was.....	K puts his hands to his face and squeeses them to 'narrow' his face.
	--You mean that when he's running down the hall he sees this and then he sees this--	
	Mrs. T.--No! You are starting with he again.	K and J listen.
	--Well, he's running along and then--	
	Mrs. T. Well say he's running along down the hall and then the bell rang instead of he heard the bell, so you're focusing on the bell, the next sentence starts with the bell, O.K. so the bell rang a door slammed,	
025	instead of <u>he</u> heard a bell <u>he</u> heard a door, the sound of the noises, the bell rang the door slammed. O.K. I'm just going to read this paragraph without interrupting, O.K.? It moves, because you're not always saying he heard or he saw, the paragraph kind of moves, It goes "The soldier raced through the crumbling building as if he were looking for something. His gun was ready to shoot anything that	

Videotape # 8 continued

Video Count	Specch Transcription	Observation Transcription
	moved. Mines were going off everywhere and the soldier was dodging them Then someone jumped out and fell. He bent down and the other man handed him a file." O.K Then it goes on from there now, he could change that and	
030	make it poorer the way you guys are doing with 'he'. You could say "The soldier raced through the crumbling building, he was ready to shoot at anything, he heard noises going off everywhere....." That's the way you guys are doing it. Try to shift your focus so you start with different things. O.K. Do you see what I mean there? Everybody see what I mean? You're running into a lot of problems that way. O.K. This one..... has a real neat beginning...	Buzzer.
	--No!--	The author protests.
	Mrs. T.--Yes, it does! It starts out	J smiles and then settles
035	"Richard turned through against the long and narrow doorway that would lead him down the treacherous stairs of the so called haunted house. He was on the third from last step, he lifted his foot, and bang, the last two stairs fell, scaring Richard out of his shoes. He fell on the hard basement floor, landing flat on his face". Again you're starting with "he! he! he! O.K. Try to switch them around. "He started to scream He looked up to see if he was bleeding. His red freckled face". O.K. You're changing your focus in this sentence. "His red freckled face was even redder than ever but not with embarrassment, it was covered with blood. His eyes were full of water." O.K. and it goes on from there. That's a good story, but work on your "he's". You all had basically the same problem. I made	down in her desk.
040	comments on every story if you want	Mrs. T. hands back stories.

Videotape # 8 continued

Video Count	Speech Transcription	Observation Transcription
	to come and see me feel free to do so. K - , and they all read work. By the way, some of them weren't finished, J? --I know--	J holds her hand over her mouth.
040	Mrs. T.--What do you mean "know?" A. - E - , E - it would be real nice if I could read this, B -.....	Mrs. T. calls names and students come forward to receive their work.
	K --Mrs. T.-- Mrs. T.--Yes. --You didn't see the right one-- Mrs. T.--Well, where's the other one? K--It is in the back.....you saw the story that I was writing last week.	
		Mrs. T. hands back more books.
045	Mrs. T.--K where is it? --There!-- Mrs. T.--I'll look at it now.	Mrs. T. looks through K's book. Students move around and talk, going back to their desks.
050	--What are we doing now?-- Mrs. T.--You're fixing the story, please.....	Student returns to desk. Mrs. T. reads K's story pen in hand.
055	Mrs. T.--You're changing the way you look at it. Here you are writing as though, as though you were a third person looking on, and then here you're talking as though you were the man, try changing that.	J comes and reads over K's and Mrs. T.s shoulder A group of students gather around Mrs. T. on her stool.
060	Mrs. T.--O.K., K, these are the comments I've made on here, you might like to go over them and see if you want to change anything.	K takes his book and reads comments on the way back to his desk. K sits and reads Mrs. T. reads over a story with a student. A student stands beside K and talks to him. K does not look up. K's neighbour tries to read the comments on K's

Videotape # 8 continued

Video Count	Speech Transcription	Observation Transcription
		work over his shoulder K elbows him firmly out of the way.
065		J hands her work to Mrs. T. Mrs. T. points to certain sentences.
	Mrs. T.--If you could change some of these I think it would sound better. I have made a few suggestions.	
		Mrs. T. goes over the story with J (masked by classroom sounds.)
070		J. returns to her desk and passes her book to her neighbour, who reads it.
075		The neighbour hands the book back. J leaves her desk to read comments on another student's work.
080		K writes, pauses, talks to neighbour.
085		K reads the comments on his neighbours work.
		J returns to her desk, reads her story. K uses"white out".
090		J and her neighbour leave their desks to sit to- gether on the floor.
095		Students come to Mrs. T. with their work and wait beside her for their turn.
100		K sorts his papers and writes. J and M start to edit their work together, discussing their changes with each other.(masked by class- room sounds.)

Videotape # 8 continued

Video Count	Speech Transcription	Observation Transcription
105		K copies his written work in his book to loose sheets of paper.
110	Mrs.T--There's no point in re-writing if you are not going to make changes. K --Yeah, there's some changes. Mrs. T. O.K.	Mrs. T. goes over to K.
115		K talks to neighbour as he copies the work, then talks to student across the room.
120		K writes and talks to neighbour.
125		
130		K writes and talks to neighbours and students across the room. J and M are joined by another student.
135	Mrs. T.--Girls, what are you up to? --We are changing and writing. Mrs. T.--I want you to get your piece--	Mrs. T. goes over to J's group on the floor. K writes. Student from group goes to get her work. Mrs. T. turns to another student to help with writing.
140	Mrs. T--What are you doing J? J--Mrs. T. How should I change this to make it sound right? Mrs. T--um, I thought it was fine the way it was except for the introduction and you did that already. Don't white -out my comments! That's there for a reason, Come on, get to work on that. --Can you describe other characters like that, not just the main one? Mrs. T.--Of course you can.	Mrs. T. looks at M's work. Other students gather around Mrs. T. Students ask about the comments on their written

Videotape # 8 continued

Video Count	Speech Transcription	Observation Transcription
145		work. Mrs. T. reads and explains, K listens and then returns to writing. Student talks to J's group.
150		Student comes to K to borrow "whiteout". Mrs. T. checks J's group and the talking student rises and takes her book to Mrs. T.
155		K. writes. J and M write. Student returns K's "whiteout" K's neighbour takes it and uses it.
160		K watches and talks. Student comes over and talks Mrs. T. checks J's group.
	Mrs. T--Are you girls getting anywhere? --Yes, we're finished the beginning--	
	Mrs. T.--O.K. what have you got then?	
165	M--reads story.	
	Mrs. T.--How about you, J?	
	J--How's this? "He started walking up to the high jump and he was first in the line--	
	Mrs. T.-- Why don't you put "where he was first in the line?"	
	J--at the highjump? I said that.	
	Mrs. T.--read it again.	
	J--"He started walking to the high jump and he was first in line"	
	Mrs. T.--"He started walking to the high jump <u>where</u> he was first in line.	
	J--Oh yeah.	
	Mrs. T.--And then do you want to put what you have already about how he looked? O.K. Use the other ideas to get moving.	
170		Mrs. T. asks how other students are doing. Some students come to Mrs. T. with their work. She reads it and makes comments.

Videotape # 8 continued

Video Count	Speech Transcription	Observation Transcription
175		K writes and reads his story again. Then he pauses and chews pencil.
180		J and her group read and write and talk rapidly. Student comes to talk to K. Student leaves andK writes. J uses her hands to demonstrate her story. Student returns to talk to K, who answers briefly and continues to write.
185		K's neighbour talks to the student and K joins in the talk.
190		Student leaves and K writes.
195		K talks to his neighbour.
	J--Is that better or is this? --It's better now.	J reads story to her group. J writes and then talks to group. K writes, then listens to Mrs. T. talking to a student.
200	Mrs. T--Girls' There's a lot of talking going on there and not much work, I think you'd better get back in your own desks. Now please.	
	Mrs. T--I'm looking at her work now J, I'll come to you next, Use the time to get to work!	J's group gets up, one takes her work to Mrs. T. J goes to stand beside her. J sits at her desk, listens to Mrs. T.
205	Mrs. T.--I want you to get to work now, you're not getting anywhere.	Student returns to talk to K. Student goes to his desk. K and J write. Mrs. T. writes comments on a students book.
210	Mrs. T.--<u>You get to work</u> (to K and J).	K and J talk. K and J write. K listens to Mrs. T. talking.

Videotape # 8 continued.

Video Count	Speech Transcription	Observation Transcription
		to a student then looks around the classroom.
215		Interruption - teacher comes to talk to Mrs. T. J listens, K writes, The teacher gives the class some timetable information. L asks a question about sports practice. Teacher responds and leaves.
220		K stretches, J plays with her hair. K and J talk.
	Mrs. T--O.K. I want everybody's attention, please, I'm not pleased with the amount of work that's been done this period, T -	
	T--I've been working--	K writes.
	Mrs. T.--And with some of the others of you.	
		Mrs. T. looks at J and K and the people they had talked to, then looks around the class.
	Mrs. T.--I want your good copy done for tomorrow, Friday.	
	--all done--	
	Mrs. T.--Well the basic part of what you've got there, the introduction and your character introduced, well	
230	introduced. Some of you consider a character introduced as two sentences about it.	
	--does that mean I have to do more?	Student from across the room questions Mrs. T.
	Mrs. T.--Absolutely! There should be a lot more there that what you have. (Classroom sounds.)	Another student questions Mrs. T. and she responds
	--When I fix mine up will that be enough?	Student waves paper.
	Mrs. T.--Well it's certainly not a good copy on a piece of paper like that, I don't accept good copies on pieces of paper that are torn out of your book.	Mrs. T. answers further questions.

Videotape # 8 continued

Video Count	Speech Transcription	Observation Transcription
230	Mrs. T.--Oh, and by the way, I want punctuation and capitalization correct. O.K? --Oh! Oh!-- Mrs. T.--Not Oh! Oh!, it should be automatic, you're in Grade Six, not in Grade Two.	K and J write. Mrs. T. talks to student who came to her with her work.
235		K whispers to his neighbour then writes. Mrs.T. leaves the desk and goes to her stool. J's neighbour returns to the desk.
240		
245		J reads her story and continues to write. K takes his written work to Mrs. T.
250		BUZZER.
	Mrs. T.--The room is a disaster..... if you want your practice you had better get your stuff cleaned off your floor and your desk and be dismissed.	J talks to her neighbour. Intercom interruption. J writes. K returns to desk, gets under it to pick up papers and running shoes.
255	End of Tape.	J and K pack up and leave.

Videotape # 8 (II) Mrs. T.
Transcription of Classroom Writing Episode. Day 5.

Video Count	Speech Transcription	Observation Transcription
270		
280	Mrs. T.--I marked the ones that were handed in early. I used a new system of marking by the way, because we haven't been working with good copies too often. There's dots beside each line that has a mistake on it, O.K., so if there is a dot on there - please find your mistake.	Mrs. T. sits on her stool with writing books on her knee.
	--Then what do you do,do you write the line again?--	Mrs. T. holds up a sheet and points.
	Mrs. T.--You find the mistake on the line.	K and J sit in their desks and listen.
	--Then what do you do?--	
	--What do you do then?--	
	Mrs. T.--You correct it, you use your "whiteout" or an eraser. On this one it's almost all punctuation, but some of them are spelling. There were a couple of ones that were handed in that were really good. This one R, you didn't read over again after you wrote it, did you, because you missed a couple of words, but I'm going to read it to you. It's called "The Case."	J gets her "whiteout" and puts some on her arm.
	--I only just handed it in--	K and J put their heads on their hands.
	Mrs. T.--I marked it at noon.	
	"The Case"	
	"The long green fingers of the evil creature slithered over the trows	
285	neck. There was a scream and the trow was dead. Those fingers were the fingers of Mullock, the animal from the lake under the mountain. Mullock was a little evil creature with big teeth, beady eyes and a green body He had no ears except one little hole in the side of his head. His favorite sleeping spot was his rocky chair. Now this rocky chair was only three feet long and one foot wide. The chair sat in a desolate corner of the cave. Mullock ran to the corner of his cave to hide from the trows. Staring at the corner of the	

Videotape # 8 (II) continued

Video Count	Speech Transcription	Observation Transcription
	cave, and in his chair dark and dreary it looked as he sat there. Back on the other side of the lake the trows (who were ugly creatures and carried swords and other weapons around with them) were regrouping to go out to look for Mullock. Hours later, the trows decided to look for Mullock when they got to his side of the lake Mullock heard them and ran to a little ledge on the top of his cave, He crept behind them and killed them one by one, until there was not one of them left. For many years afterwards though Mullock lived there, the trows newver sent out another search	
290	party again." --That is a really good description there. Are you doing this for your book?	Mrs. T. hands back the paper.
	--No, I'm using another one. Mrs. T.--When you're writing your story for your book, what you do, this is fine; do your corrections, What you do for your book, you want just the first paragraph on the first side, you draw a line with your pencil and ruler between the paragraphs right there, and you put page one at the top corner here, page two and page three, O.K. and you can start working on your illustrations for that. That was a very good story. D - here's yours, there's still a lot of punctuations that you are really going to have to work on, and J, I gave yours back, please look it over, There's another one. Have I read S's to you about the street fighter?	Mrs. T. returns another paper, then returns J's J looks at her paper.
	--No!-- Mrs. T.--Well, do you want to hear it? "The Street-Fighter". "It was a dark and rainy night and in the middle of the town cemetery was a	Class responds.
295	Muscular man in a sleeveless shirt,	

Videotape # 8 (II) continued

Video Count	Speech Transcription	Observation Transcription
295	leaning over, beating another man. There as a crowd of people gathered around. The man pulled out a knife and killed." You whited that out and you didn't fix it --"killed the man?"	
	K--"Killed the man, the guy".	Mrs. T. turns to K.
	Mrs. T.--O.K., Whatever. "He stood up with fire in his eyes and looked around at the crowd. Then he cleaned his knife and put it away. He cleaned the blood off his face and he held the deep gash on the side of his arm. His name was Rocky and he was the toughest fighter in New York, also he had three heavyweight belts. His shirt was now covered with blood, you could see a bit of the tattoo on his chest, you could also see the scars on his face and arms. He was more handsome than most of the other fighters. He was in a bit of pain but he held it back".--"You can maybe explain that a bit later."-- "Then the man said "Who's next?" and nobody answered, so he cleaned the blood from his face and walked down the road out of sight. The next morning the police were at the scene asking questions, but all the answers were "Haven't seen him since last night." So the police figured that he was at the warehouse, sure enough he	J and K listen with their heads in their hands. J uses whiteout on her paper.
300	was. They surrounded the building but he wouldn't come out, so the police finally opened fire and killed him. About the next week the police finally found out that he was a cop working undercover from Canada and they were charged with manslaughter. The funeral had a surprising amount of people that attended it. The police found out that the man he was fighting was a criminal and he had a licence to kill him." --You don't get a licence to kill people, K.	Mrs. T. stops and smiles at K. Mrs. T. laughs.

Videotape # 8 (II) continued

Video Count	Speech Transcription	Observation Transcription
300	K--I thought you did.-- --James Bond had one.-- Mrs. T.--No, you don't! --Then it's against the law	
300	Mrs. T.--They do it against the law, that's right, S. O.K., so maybe you should do something about that too. After that incident the police didn't kill anyone unless they knew who he or she was." --Good Idea, O.K. That was a good start. --Well, why would they kill him?-- --He's a cop, why didn't he come out?-- Mrs. T.--Well, ask K, go on K. K--He was undercover-- --Well, if he's a cop he's got nothing to hid-- --Where's mine? will you read mine? Mrs. T.--Did you get yours in early? --Yes, I did--	
305	Mrs. T.--Well I haven't mark that one yet, most of these people handed theirs in on Wednesday, so I had a couple of days to mark it, - If you handed it in today, this morning, I didn't mark them all yet. If you need your notebooks for your story, the one that you're doing your book on, you can come and get it. If you don't, go ahead and work on your story, for your book, you can still go ahead and mark off your paragraphs. --Classroom talk.-- Mrs. T. You can do whatever story you want to. --Classroom talk.--	Mrs. T. hands the paper back to K, who opens it and puts it on his desk. Mrs.T. goes to her desk to get writing books and papers. K talks to neighbour J chews pencil.
310	Mrs. T.--O.K. N., you should be working on your illustrations, you know how you do your illustrations, on a white piece of paper, you do your copy, and then you shade in all the back like N, turn that over so everybody can see it. Shade it in like that so when you copy	

Videotape # 8 (II) continued

Video Count	Speech Transcription	Observation Transcription
310	in on to your good piece of paper you just copy over it and it goes through.	
315		J writes on her paper. K reads his paper. J uses "whiteout" K talks to his neighbour K uses "whiteout" J goes to speak to group beside Mrs. T. and waits.
320	Mrs. T.--"The Athlete....." That's very good, this sentence and this "he jumped up", don't go well, but your story is good and you're doing well.	J goes back to her desk.
	Mrs. T.--What are illustrations? --Pictures-- --drawings-- K--you don't know that?	Student questions Mrs. T. K shakes his head.
325	Mrs. T.--A, what are illustrations? are illustrations the drawing or are are illustrations the book? A--The drawings--	
		K takes his paper to Mrs. T. and waits.
		Mrs. T. talks to students beside her with their work.
	End of Tape.	

J's list of details.

MAN-ATHLETE = ~~BUCK NAKED~~

- ~~SWEATY ARMPITS~~
- COLLAPSES AFTER A 50m RUN
- ~~GREAT FIBS OR IN THE HIGH JUMP~~
- HAS A BEARD
- ~~HAIRY LEGS~~
- BLACK HAIR (short)
- WEARS SHORTS AND NO SLEEVED T-Shirts.
- HAS BROWN EYES
- BRAGS
- HAS ATHLETES FOOT
- VERY SKINNY
- ~~GLASSES~~
- SHOWS OFF - TRYS TO BEAT EVERY BODY
- ~~TALL~~ TALL
- Clumsy

He walks out on the field and

J's first draft with comments written by Mrs. T.

He paraded on the field but
tripped and fell on his face.
~~He got up and everyone had on~~
~~the joke~~

When he got up he filled with embarassment
~~face.~~

He started walking to the high
~~Jump. It was funny.~~ He was first
in line, he started running and
jumped but his hair legs
retuned left the bar. He strutted
back for a second try. ~~But he made~~
again

Page one of J's written product.
with comments written by Mrs. J.

The Athlete

He paraded on the field but tripped and fell on his face. His legs stuck straight up in the air and then toppled to the ground. When he got up his face was filled with embarrassment. He started walking to the high-jump where he was first in line. He started running, he jumped But his hairy legs rebounded off the bar Then he stuttled back in line for a second try

The try wasn't too bad but he missed it by 1 and 1 inch.

Then his sweaty armpits flung up in the air and then fell back to his side.

His shorts and muscle shirt were drooping with sweat. He looked very hot

Then he took off like a bullet and his black short hair stayed in place.

His beard was hardly grown. The face he had was filled with pimples, black heads and white heads.

He had just done the 50m run when he flopped on the ground.

He ran off the stadium with a

Page two of J's written product.

The day wasn't to bad but
it's hissed it by a l...
Then his sweaty arm pits
flung up in the air and
then fell back to his side

His hairs and music sheet
were dripping with sweat
he looked very hot.

Then he took off like a bullet
and his head went down in a sqwl
in place.

K's list of Details.

Character

Rocky = Tall, handsome, muscular, tough, deadly, owns a 57 Chevy, has 3 heavyweight belts, ~~best~~ championship
Streetfighter

dagger ~~chaos~~ handler, ~~best~~ fights in the street ~~has~~ lives in ~~a~~ a warehouse wanted in 50 states has tatoo on chest wears a muscle shirt has deep scars deep voice
voice

full house at the crowd.

K's first draft

with comments written by Mrs. T.

Streetfighter

Smack! Bam! Squash! It was another fight. Then finally, Crack!

scuba, as a heavyweight nip ~~=~~ ~~ct~~ we house ates ~~ect~~ shirt

---

Streetfighter

It was a dark rainy night and in the middle of the town cemetary was a tall man in a sleeveless shirt leaning over, beating another man. There was a crowd of ~~People~~ people gathered around. ~~And then~~ the man pulled out a knife and killed him. Then the muscular man got up with fire in his eyes and blood all over his face and a deep scar on his arm. His named was Rocky, and he was the meanest and toughest streetfighter in the whole town. He was tall, handsome and had 5 heavyweight wrestling belts. As [illegible] could see a bit of the tattoo on his chest. He had three or four scars, not counting the one on his arm, and looked like he was in pain. Then he said to the crowd, "who's next?" but nobody answered so he put away his knife, cleaned the blood of himself

feel later at the crowd.

Page two of K's first draft

with comments written by Mrs. T.

and walked down the road out of sight.

The next morning the police were at the scene, asking questions. Most of the answers were, "I haven't seen him since last night."

K - police don't get a license to kill someone! Very good story. Please correct the big takes in the marked lines. There are still a couple of confusing parts. See if you can find them.

K Page one of K's written product.

Streetfighter

It was a dark rainy night and in the middle of the town cemetary was a tall mucular man in a sleeveless shirt leaning over beating another man. There was a crowd of people gathered around. The man pulled out a knife and killed [illegible]. He stood up with fire in his eyes and looked at the crowd. Then he cleaned his knife and put it away. He cleaned the blood off his face and held the deep gash on the side of his arm. His name was Rocky and he was the toughest fighter in New York. ~~He has~~ Also, he had 3 heavyweight belts. His shirt was now covered with blood and you could see a bit of his tattoo on his chest. And you could also see scars on his face and arms. He was more handsome than most other fighters. He was in a bit of pain but he held it back. Then the man said, "Who's next?" but nobody answered so he cleaned the blood from his face and walked down the road out of sight.

The next morning the police were at the scene asking questions but most of the answers were, "I haven't seen him since last

Page two of K's written product.

night." So the police figured that he was at his warehouse, and sure enough he was. They surrounded the building but he wouldn't come out. So finally the police opened fire and killed him.

About the next week they found out that he was a cop that was undercover from Canada and the police were charged for manslaughter.

The funeral had a suprising amount of people attended it. The police found out that that day that the man he was fighting was a criminal and he had a licence to kill him. After that incident the police aidn't kill anyone unless they knew who he or she was.

APPENDIX III

WRITING EPISODE 3

TRANSCRIPTION OF THE WRITING EPISODE

AND WRITTEN PRODUCTS OF TWO STUDENTS OBSERVED.

Videotape # 9 Mrs. E.
Transcription of Classroom Writing Episode

Video Count	Speech Transcription	Observation Transcription
000		Students are seated in their desks. Mrs. E. is seated at her stool.
		This description to 018 is taken from notes and audiotape transcriptions.
005		Mrs. E. discusses starting a story, this assignment is to be different because of its lenghth, - the students will write over a whole week, and because of the character. The character is to be an
010		animal. Mrs. E. reminds the class of a previous assignment, a three day effort that was completely finalized into individual short story booklets, illustrated by the students and hung around the class-
		room and in the hallway for others to read.
015		Students takeout pencils and paper. Some go to the map, others to books, to research their story.
018	Mrs. E.--O.K. Grade Sixes, you've had lots of time to gather your ideas, I'd like to start writing now please, so L, no more talking, if anyone has a question can you please come up?, and plan to make it an effective beginning.	
		C talks to his neighbour L about his choice of animals and his names for them. Student comes to C's desk to talk. L turns to talk to student behind her.
020		
	Mrs. E.--This side of the room no more talking, now get down to writing please.	
		Mrs. E. gets up from her

Videotape # 9 continued

Video Count	Speech Transcription	Observation Transcription
025		desk and walks toward C and L's side of the room. C gets out another pencil and paper and starts to write.
030	Mrs. E.--This is too much noise, L, turn around please.	L turns, straightens her paper and picks up her pencil. Student behind her tries to catch L's attention, but L ignores her.
035		Mrs. E. walks around the room, stopping to talk to students.
040		Mrs. E. spells out a word for student.
	Mrs. E.--Well, where do you want him to go, L? When the story is finished, what will have happened?	Mrs. E. talks to L.
045		L and C start writing.
050		C talks to his neighbour.
055	--Partner, What's a good name for a Texan? L--Maybe something to do with Dallas.	L's partner asks L questions in order to plan her characters.
	Mrs. E.--Why don't you go over to the map to check it out?	Partner goes to the map.
	L--I'm doing a horse called Savage or something, what are you doing? --Like a mouse--	L talks to neighbour.
	Mrs. E.--You should be well into your beginning, you're being very restless today.	
060		Mrs. E. walks around the room.
065		
070		L and her partner write. C. writes.

Videotape # 9 continued

Video Count	Speech Transcription	Observation Transcription
075		L and C write, pausing occasionally.
080		
085		
090	Mrs. E.--What are you doing? C--About some raccoons that fall into a hole-- Mrs. E.-- To C. You'll need to do some descriptions of them as well as name them. What do you know about these animals, what do they look like?	Mrs. E. walks over to C. C nods and writes. Mrs. E. moves away to another student and talks.
095		
100	C--Mrs. E. Mrs. E., do raccoons have sharp teeth?-- Mrs. E.--I don't know, you could look	
105	it up.	Mrs. E. walks around the room, stopping to read over shoulders and talking briefly.
110	Mrs. E.--Sshh! stay calm.	Intercom Interruption. Classroom noise. The class quietens down.
	L--I think you're doing great, but you haven't got your animal in yet.	L and Partner exchange papers and read.
115	L--"About 10 years ago in Texas, there was a couple down the road from us. They were rich and they had no kids, They had the most beautiful horses you'd ever seen. But the most beautiful of all was Thunderbird. Thunderbird was a tall - black horse that could.....win any race	L reads to C and Partner. Mrs. E. comes over to listen. L looks at Mrs. E.

Videotape # 9 Continued

Video Count	Speech Transcription	Observation Transcription
	Mrs. E.--Wonderful! Now what are you going to do next?	
	L--Well he's going to win, and these horse thieves are going to come in and you know how they tie them up and take him away.	
	Mrs. E.--That sounds excellent.....O.K. now some of you have started your beginnings. Just sit down for a moment please. Lets.....is there anybody who'd like to share their beginning with everybody else, just to	Student comes to Mrs.E with paper.
120	give people an idea of where they're at. O.K., Let's start with D.let's hear yours.	Several hands are raised. D reads his beginning, sitting at his desk.
	D--"No don't go in there, remember what Mummy said,"I don't care what Mum said, I want to get this dog." "He's a killer he'll eat you up" - "I'm not afraid of him, he's tied up." "Help, help!" "Garry, what happened Garry?". "This is Alf Tallbanger coming to you from Portland, Oregon, where the Martini children were attacked and mauled by a Doberman Pinscher named Scrap. Right now, Chief Montgomery has announced that there's an all out search for this dog, and if one of the people involved in the search finds the killer, They are allowed to shoot to kill."--that's all I had--	Mrs. E. goes to sit at her desk. D puts his paper down.
	Mrs. E.--Good beginning, I like it. How about you people, any ideas for improvement, or anything to add to it?	
	D--I just want to go on with it--	
	Mrs. E.--Alright, let's hear J, how about yours J.	
125	J--"It was the night of August sixth 1974 on the coast of San Antones. A happening was said on the radio "Please stay inside your house, lock doors, windows and turn off power." said the announcer in fright.	J picks up his paper quickly and reads rapidly.
	Mrs. E.--Well, it will be interesting to see how that fits into an animal story. These all sound like radio plays and they are all good format.	

Videotape # 9 continued

Video Count	Speech Transcription	Observation Transcription
	Mrs. E.--Let's hear M's.	M reads softly.
	M--"It all started on day when a fleet.....(indistinct)	
	Mrs. E.--Umm, A?	
	A--.....(indistinct)	A reads softly.
	Mrs. E.--Umm, that could go into an interesting scene, I would say, "In Africa", it might be something to think about, if you really want to catch your reader's attention. you	
130	might not want to start with "In Africa" O.K. so you might want to think that one through again. O.K. J, let's hear yours.	
	J--Somalia, Africa, 1922, "As I strolled by the rest of my pride, I.....	J reads with expression.
	Mrs. E.--That is a.....short beginning I'd like to hear the rest soon. L?	
	L--"About 10 years ago in Kanoas there was a couple who lived down the street from us, they were rich, had no kids so all they did was raise horses They had the most beautiful horses you'd ever see, but the envy of all was Thunderbird. He was strong, brave and of course a beauty. Thunderbird was a tall and radiant black horse that could whip the pack any day."	L sits up and holds up her paper.
	Mrs. E.--That really kind o opens up the story, doesn't it? Nice, really, I like it. Alright! C?	
135	C--"Hey Ricky." The two words broke the morning silence of the Canadian woods, coming out of a hole in a fir tree, a young raccoon scurried out. "Come on, Ricky, wake up, lets have breakfast" "O.K. wait, Sheila" an older raccoon but still young came out of another fir. "I'm coning"	Mrs. E. Laughs. C. puts his paper down and slides down in his desk.
	Mrs. E.--(Laughing) Oh, sorry, I'm just thinking of Shiela, the name of the raccoon.	
	C--Well, I couldn't think of another name	C mutters "Well, what's the matter with Sheila?"
	Mrs. E.--That's a very good beginning	

Videotape # 9 continued

Video Count	Speech Transcription	Observation Transcription
	could you read your opening sentence once more?	
	C--"Hey, Ricky" The two words broke the morning silence of the Canadian woods.	
	Mrs. E.--Nice opening sentence isn't it? That really sets the scene. You know exactly where you are - right in the woods and you feel like you're there....	
	C--I'd like you to read yours, mainly because it's such a different style, and if you were to read the whole book, you'd really feel like you were there.	Mrs. E. asks L's partner to read.
140	Partner--My name is Joelean Dolly, and I live with my Pa in a far away yonder farm in Texas. My Ma died three years ago, I recond she's in fine hands with the Lord.	(Transcript was checked with the final copy). Partner reads softley. Partner puts work down and giggles.
	Mrs. E. --Good, now what kind of impression are you getting from that story?	
	--She's a "Wastener"--	Class laughs.
	--A long tall Texan--	Many responses.
	Mrs. E.--If she keeps writing like that,that's the kind of book you read before you go to sleep at night, and all night long your dreaming with a western drawl.	Partner shakes her head smiles, and hides her head.
	C--I know, that's what happened once!	in her arms on her desk,
	Mrs. E.--You get into the whole of them of the book.	and then looks up.
	O.K. One more story opening.	
	B--"Hello Doug", said Brent, a very energetic and smart boy who lived in Australia. Brent was calling Doug one of his best friends. Before he could say anything, Doug said, panting, because he ran all the way from his home, "My German Shepherd's gone! Yours may be too, take a look."	Several students laugh.
	Mrs. E--It's funny, you know, these story beginnings are so good that I'm sitting here waiting for them to keep going. When you stop, at	Mrs. E. sits up.

Videotape # 9 continued

Video Tape	Speech Transcription	Observation Transcription
145	first I think, what are you stopping for? A very good beginning. Would somebody else like to offer theirs? All right, you've all started with something. Some of you may not have started as much as others. Now you know you have to get into the next part of your story. You're into your writing, you've got some action. You've introduced you character, you've set your scene, hopefully, now you start in to the rising action. Now you've got a pretty good idea of where you're going. All right, so if you haven't go that worked out yet, you should do that next.....	Intercom Interruption.
150	So if you'd like to quietly put away your work, I'll let you go.	Mrs. E. organizes the rest of the school day with the students.
	End of Period.	

Videotape # 10 A Mrs. E
Transcription of Classroom Writing Episode

Video Count	Speech Transcription	Observation Transcription
050	Mrs. E.--Quick, we want to get to creative writing. I want to centre on one task. Many of you are writing from inside the animals' viewpoint. Some of you aren't, but those of you that are, think about being that animal, and those of you who aren't being the animal, think about where you're	Mrs. E. sits on stool, beside her desk. Students are in their desks. L and C sit without moving and listen.
055	going to be moving to in your story. The introductions that we heard yesterday were really very excellent and quite exciting. Now your next step today is to move, all the way up, I would say, to the climax. Tomorrow you'll finish off things. So you now have to take your story to the top of the action, so imagine you climbing the mountain,	
060	you're going to the top today. Tomorrow you will resolve it if you don't today. All right? So is there anybody who's ready or who's gone that far already? There are some people doing that. Is everyone pretty well ready right now to take it, because you don't have as much time	L raises her hand.
065	today so I'd really like you to get right down to the task and go. Any problems for anybody? --Can we work with a partner today? Mrs. E.--As long as its not detrimental to your writing. Who are you planning to write with? --with.....-- Mrs. E.--As long as you're both still writing, I don't mind you working as a partnership. O.K. quietly, get to work.	L writes.
070		L takes her work over to C's desk. C writes. Several students go across the room to sit with their partners. Two students quietly carry a desk across the room.

Videotape # 10 A continued

Video Count	Speech Transcription	Observation Transcription
	Mrs. E.--O.K. let's read it and go over it again to see if you're ready. If you're working with a partner, you can discuss your story and work on it, talk about it, but I don't want to see it be detrimental to your writing. C and L do you hear me? --Yes--	Mrs. E. has students waiting by her desk.
075	Mrs. E.--As long as you're discussing your story, as long as you're doing that. Interview one another, but make sure that the story progresses, not just the conversation. --can two people work on one story?-- Mrs. E.--I don't really recommend it, butsome people are asking if they can.	
080	--Are they making just one story?-- Mrs. E.--No, no, they're making two stories, but they're just working side by side looking for help.	
085		C looks up and listens then writes. Students come to Mrs. N. with their papers. L and partner write side by side silently.
090		Mrs. E. talks softly to students who come to her. The classroom is quiet.
		C pauses and writes, sometimes listening to Mrs. E.'s comments to students beside her.
095	Mrs. E.--Your introduction, and then what happens as your climax, "He lets all the animals out of the cage and starts fooling around with them." Is that right? Now the story seems to end in rather a funny way. He gets them all back in their cages, right? "Jim was so sad that he stayed with Harry until they got to the airport" Why did they go to the airport? --I did that so it would be like here-- Mrs. N.--You see, right here, all the animals you say "Jim caught all the animals and put them in their cages,	C. writes. L and partner talk. occasionally and write mostly silently.

Videotape # 10 A continued

Video Count	Speech Transcription	Observation Transcription
	except for Harry Jim was steaming mad and felt like carrying Harry, but Harry gave Jim a sad smile, and just stayed with Harry until they got to the airport?" Why are they going to the airport? That doesn't make any sense to have that in there. I think your climax you've decided is going to be this big party where he sets all the animals free. Now what's he going to do then, is he going to send them back to Africa?	
	--I don't know!--	
	Mrs. E.--You have to make a decision, you have a decision here, "When they got to the apartment" you had them going to the airport and now they're going to the apartment. I would say here, from this point on, you'd better read this, because it doesn't make any sense. "Harry.....a plant, that's how he died at a young age" now I'd say down here, what is going to happen now that he did die? Did Jim get really mad at him? Is Jim going to send him to Africa? Is Jim going to	
110	decide it was just a harmless prank and let him go and do something else. Is Jim going to punish him? You see, your story doesn't make any sense at that point. Start from down here and you can think of another way to go on from the end there, once you reach your climax you have to make a decision, don't forget that. How are you going to resolve it?	Student sits down. Mrs. E.--Talks to the whole class.
115	--Is this O.K. for a start, Mrs.E?	Student comes to Mrs. E. with paper.
	Mrs. E.--It's a great start, but if you don't get going you're never going to be finished. Bears don't wish to be in cities. These bears live in the Arctic, they don't wish to live elsewhere that doesn't make sense, unless this one's a crazy bear. You've got a lot to do, you should have way more that that down	Mrs. E. reads.
120	on paper, you get going!	Student leaves and sits down.

Videotape # 10 A continued

Video Count	Speech Transcription	Observation Transcription
120		Mrs. E.gets up and walks over to L's group and watches them working.
125		Mrs. E. reads over L's and her partners shoulders smiles and goes to another group.
130		
135		C. talks to his neighbour watches the room, writes and pauses.
140		
145		
150		C writes.
155		C gets up with his paper and goes to talk to another student.
160		L exchanges papers and books with her group. They read and laugh quietly.
165	Mrs. E.--Where are you now C? C--I'd like you to read it. Mrs. E.--O.K.	C reads another students' work, then waits for Mrs. E.
170	--You're doing well, C, that's fine, you can go on from there.	C returns to his desk and writes.
175		L comes over to Mrs. E and waits. L and Mrs. E have short discussion (masked by classroom sound). L returns to her group.

Videotape # 10 A continued

Video Count	Speech Transcription	Observation Transcription
185		L writes silently.
190	Mrs, E,--Some of you are not doing productive work, let's keep calm and keep it down.	
195		Mrs. E. goes over to L's group and talks to other students.
200		
205		Mrs. E., L and other student discuss the entrance of the animal character into the other girl's work. C asks L for an opinion, Other students gather around to listen.
210		
		Other students talk quietly to Mrs. E. then return to their desks and write.
215	Mrs. E.--How are you doing over there in your groups? I think your group stops being successful when you're both just sitting there not getting things down on paper.	Mrs. E. looks around the classroom.
220		Mrs. E. talks to L's group other students write.
225		
230		Mrs. E. talks to other students and answers questions. L writes.
235	Mrs. E.--Sit down, please, we'll just spend another couple of minutes and then we will stop for today.	
240		Mrs. E. goes to her desk. Students return to their desks.
245		
250	Mrs. E.--We'll work on these tomorrow.	Buzzer.
255		
260	End of Tape.	

Videotape # 10 B Mrs. E.
Transcription of Classroom Writing Episode

Video Count	Speech Transcription	Observation Transcription
280	Mrs. E.--I'd like you to finish your stories today. You can share them with partners, with me, and you can proof read. You have your stories built up to a climax, now go on from there. You can volunteer to read your story to the class.	Mrs. E. sits on stool beside her desk, students are in their desks.
285	C--"Hey Ricky", the two words broke the morning silence of the Canadian woods. Coming out of a hole in a fir tree, a young raccoon scurried out. "Come on Ricky, wake up, lets have breakfast." "O.K. wait, Sheila," an older raccoon, but still young came out of another fir. "I'm coming." Running down the tree, Ricky went to Sheila. "Let's go, slow poke." and he started whizzing down a hill, dodging trees and other obstacles at surprising speed. Reaching a clear, crisp stream, he jumped in. Catching a crayfish in one hand and a minnow in the other, he yelled for Sheila. "Hey, Sheila, where are you?" "Come out from hiding." After waiting for a while, Ricky was getting worried.	C finishes and looks around then goes to his desk.
	Mrs. E.--O.K. What could you say so far, where has the story gone to?	Mrs. E. sits at her desk and opens the discussion.
300	What is the climax of the story.	C listens.
	--Quiet response--	L is waiting.
	C--What happened is that the racoons went out for breakfast and one of them fell in a hole, the other raccoons are trying to get her out.	
305	Mrs. E.--Now what do you think the resolution might be, how would you end the story? There are a number of routes, what do you think might be one route.	
	--Well, they might find her and she would be dead.	
	Mrs. E.--Well, they wouldn't save her is that what you mean? Alright N?	

Videotape # 10 B Mrs. E.

Video Count	Speech Transcription	Observation Transcription
	N--Well they could save her and all be happy again.	
	Mrs. E.--That sounds like a nice ending --Well instead of saving her, they could all fall in the hole and die.	
	Mrs. E--They all could fall in the hole and join her, a very sad ending.	
	--No, a hunter could come along and grab	
310	them out and get them.	
	Mrs. E.--O.K. They might all fall in the hole and be grabbed by the hunter.	
	Who knows? Maybe it's the hunter's hole?	
	Now you've got an idea, that's one example of a story that comes to a climax	
	C, now he just has to end his story and bring everything back to the hole if he wants to, or leave it to the reader to decide. You don't have to finish a story..	
	--You don't?--	
	Mrs. E.--You can leave it up to the reader to make the final decision.	
	--And then you leave the suspense, and they might want to go to the next book or something.	
315	Mrs. E.--That's right, that's often what writers do. They'll stop a book and you'll have to read on to the next book to find out what happens. Or the story will continue, a bit like "The Hobbit" that we're reading, they get the ring, and they get the treasure, but they go on to other treasures and other adventures in the next three books, so it's kind of interesting.	
	C--It's that one "The Lord of the Rings?--	
	Mrs. E.--This one is "The Hobbit" that's the first book. Well actually it's not part of that trilogy, but it's part of it. This is the one that leads into it. O.K. You can go on to write. Now some of you, C and L listen. if you wish to work with a partner, if you're at the stage where you've pretty well got your story written, you can work with someone to talk about how	
320	you're going to finish, and, or complete it. O.K. away you go.	

Videotape # 10 B continued

Video Count	Speech Transcription	Observation Transcription
320		Students get up and move around classroom to find partners.
325		C and L write in their own desks.
		Student comes over to talk to L, bringing her work.
330		They turn through the pages. Another student comes to talk.
335		Mrs. E. proof reads and gives suggestions to students who bring their work to her desk.
340		C. writes, then talks to L's group.
345		Other students in the room exchange papers, read and talk quietly.
350		C. writes, occasionally pausing to listen to E's group.
355		Several students seated behind L lean over to see her work.
360		
365	L--She doesn't want you to be here, you'd better go.--	Student brings her desk to face L's desk.
	--I want to talk--	
	Mrs. E.--Are you going to be doing productive work there?	
	--Yes, Mrs. E. but those guys keep bugging me	
	--No we aren't	Newly arrived student responds.
	--Mrs. E.--Then move to a place where they don't bug you, but don't bug those girls because they're working	L reads partners work and they discuss the writing down of speech spoken with an accent.
	--I want, I'm not going to say anything	C. writes.
370	L--Well, let's get on--	L and partner write.
		Newly arrived student asks about her work.

Videotape # 10 B continued

Video Count	Speech Transcription	Observation Transcription
375		L and partner respond briefly. L chews her pencil then writes. She turns back the page to re-read her work, then continues.
380		
385		Mrs. E. has students coming to her desk for discussion about their work.
390		
395		L's partner grabs C's eraser C grabs it back. The partner finds another eraser from a desk behind her.
	Mrs. E.--Does anyone know what a car is called that has a roof that moves? C--A convertible-- L--A sun roof-- --A bubble top-- Mrs. E.--Like window at the top --Sun-roof-- Mrs. E.--O.K. Does that help you?	Mrs. E. talks to student and then to class.
400		C and L's partner continue their mock fight. C mutters about girls. L's group settles down and writes.
405		
410	L--Hey! O.K. I have a great idea well, let's say the horse..... masked by classroom sounds--	L talks to her group about her story. The group picks up the story and continues the telling, adding noises and animal sounds.
415	C--Mrs. E., There was this joke, There was this guy, um, His father was from Scotland, the son comes over to Canada and he goes to see a wild-life park, and he goes in and they were watching. All of a sudden this	C. talks to the group and then goes to Mrs. E. and tells her a joke.

Videotape # 10 B continued

Video Count	Speech Transcription	Observation Transcription
	this big moose. and the Father says what's that and the son says it's a Canadian moose, and	
420	the Father says I wouldn't like to see a Canadian rat.	
	Mrs. E.--You go back and work now, C.	C returns to his group. and listens to L's group.
425		
430	Mrs. E.--What you have to remember in you writing, is that another reader is reading it, and it has to sound right to them.	Mrs. E. discusses writing with a student at her desk.
435	Mrs. E.--I'm not sure, I'm not there in your story, you can write it and think about how it would act out yourself, I don't know R, you're in charge, and how do you feel about it.. "Mike is my master" how does that feel? And you can't use a pronoun unless there's a sentence ahead of it	Mrs. E. talks with another student.
440	that tells who that is. You can't start out with he because he isn't anybody yet.	
		Students move around room to select materials to produce their good copy.
445	Mrs. E.--Grade Six, some of these calligraphy sets are missing a lot of ink cartridges, like we should only be missing one cartridge, I don't think that any of you have used a whole ink cartridge.	
450	--Mrs. E. One was because of me, I put one in and it exploded.	
	Mrs. E.--O.K. Just be careful with them. Grade Six, a lot of you are discussing a lot of things let's now see if you can't get some quiet work and some productive words on paper. I'm going to circulate now. I think some of you have had quite a bit of	

Videotape # 10 B continued

Video Count	Speech Transcription	Observation Transcription
455	discussion. If at some time this morning you don't stop and write you'll have nothing on paper for this half hour, and I think it's pretty important to get something down on paper. I'd like you to be finished writing, to be handed in tomorrow. Also if you've finished you could share some of your ideas.	L's group, L and C write.
		Mrs. T. returns to students around her desk.
460	Mrs. E.--That's going to be a really good story G, Just that you have to get rid of the repetition here, its a redundancy.	
		Mrs. E. spells a word for another student
	Mrs. E.--How are you doing?	Mrs. E. goes to L's group.
	L--I'm just about finished this and I'm going to start on my good copy.	
	Mrs. E.--Good! And how about you?	
	--I'm at the end--	
	Mrs. E.--Yours has taken longer, it's so long.	
465		Mrs. E. moves on to another group.
		L's group talks. C listens.
470	Mrs. E.--J, you're finished, so maybe you should take something or maybe you could work to read other peoples stories and see if they're all right. M, If you're finished maybe you could read each others stories and make comments on it, - would you like to to that?	They all return to writing.
		Student in L's group and C talk about whether dingoes can come from Mexico and Australia too.
475		Student brings her story to L to read, L goes on writing. C. writes.
	L--I'm not finished mine yet, I will later.	
480		
485	Mrs. E.--That group is getting noisy. --Mrs. E. we're talking about the story.	

Videotape # 10 B continued

Video Count	Speech Transcription	Observation Transcription
	Mrs. E.--I don't want to stop you discussing but if it's not productive I'm afraid-	L's group talks Mrs. E. talks to L's group.
	--She was asking C for an eraser--	
	Mrs. E.--Well, whatever it was, Let's keep it down.	L writes, group talks.
490		C teases L's partner by mimicking her.
495		Mrs. E. joins the group looks at their work then turns to C.
500	--Mrs. E. Do people die of T.B.?	
	Mrs. E.--Well they did in the old days, but not now, but they still can't recover without help--	L's group taks quietly. L's partner speaks to Mrs. E.
505		Student in L's group goes to Mrs. E. L and C write. L's partner talks to L while L writes, the partner reads her story and asks for a comment L responds.
510	Mrs. E.--O.K. Grade Six, this story, now I'd like it finished for tomorrow, that means you've had a couple of days work on the middle, and you've got the end to really pull together. If you've introduced something - excuse me - if you've introduced some incident to your story, such as a dog getting wounded, or whatever, try to fit that all in toghether, don't just introduce it extraneously. Some of you are really just putting in ideas and not tying them in. They should be in there for a reason. I mean, it's nice to use local colour, but when your writing a short story like this, everything should count. O.K. So tomorrow you're going to be finished. You really could have your good copy together, but I will give you sometime to finish. Don't come here tomorrow planning to do	

Videotape # 10 B continued

VIdeo Count	Speech Transcription	Observation Transcription
515	a lot of composing. I want your story to be ready to be put together and he handed in. Oh! Tomorrow's going to be a bad day.	
	--What about on Monday?--	
	--Monday, please--	
	Mrs. E.--Just let me think for a minute here, alright, so we won't plan on working tomorrow, but I don't think you should let your story sit in limbo untii Monday. You get finished while the ideas are fresh in your mind. That means you finish it tonight. I'm not giving you any other homework, so	
520	get your stories done. All right! go back to your desks, please.	Students move back. Student comes to Mrs. E.
	--Mrs. E. Thanks! Everything's marvellous. Much better now, all I had to do was to get rid of that stuff.	
	Mrs. E.--Actually your story was pretty good and I think it's going to be a lot better now, but you made a little switch. You have to be careful that you don't get too involved in things that don't have anything to do with the story.	
		L's partner comes to Mrs. E.
	Mrs. E.--As long as you don't have too much information there that's going to detract from the rest of the story.	
	Partner--Well, at the part I'm at, I'm	Mrs. E. reads P's work.
525	not sure if I should put this in.	
	Mrs. E.--I think so, it fits in,	Buzzer.
	"You're at the point where you realize you don't have a lot of days left, so	L and C pack up their books.
	you've got to live your life to the fullest right now." You don't need even need to go into details of the move.	
		Students leave class.
	End of Period	

Videotape # 10 C Mrs. E.
Transcription of Classroom Writing Episode

Video Count	Speech Transcription	Observation Transcription
560		Students go to their desks. Some students are using the calligraphy sets to make their final copy or their title page. Some students are going to natural history books to find animals in order to illustrate their book cover. Students were handing in finished assignments with folders and beautiful covers. L and C were illustrating their title pages.
	Mrs. E.--Does anyone want to share their story today. Perhaps we--	
565	--I'm just finised my story Mrs. E. I'll do some proof reading.-- Mrs. E.--O.K. is there anyone else who has finished their story who would like M?- to read theirs? O.K. why don't you go with B and that would be good.	
		L is given the finished copy of another student to read. C teases girl passing him with his pencil.
570		
575		Mrs. E. moves around the room, stopping to talk with students and to discuss their written work, and their illustrations.
580		C works on his illustration. Student brings his work to Mrs. E., who goes with him to her desk.
	Mrs. E.--Now, do you want to share it with somebody? Who was it that was going to share their story, M.? How about J. J you and M switch stories. So you can find a little corner in the room and I'd like you to read, look for ideas and interview one another.	Four students find a corner and sit with their stories. Mrs. E. moves around the room.

Videotape # 10 C continued

Video Count	Speech Transcription	Observation Transcription
585		Student comes to talk to L and C. L hands back the story and makes comments upon it.
590		L then gives the student her story and there is a three way exchange of stories with
595		neighbouring students.
		L and C talk, L talks to student behind her. C tells them a joke.
600	Mrs. E.--Look that's good you don't have many periods in there. Every-time you take a breath, that's probably where you need a new sen-tence. O.K. use that little rule of thumb, it works.	Mrs. E. reads the work of a student who spends time daily in the resource room.
605		C returns to illustration. Another student brings her story to L.
610		L and student talk.
615		C joins the talk.
620		Student returns to her desk. L and C return to their illustrations.
625		
630		L turns to read story of girl behind her.
635		Mrs. E. continues to move around the room, discussing the work with
640		students.
645		Mrs. E. walks by L and C.
650		L reading girl's story. C illustrating.

Videotape # 10 C continued

Video Count	Speech Transcription	Observation Transcription
655		L goes over to her partners desk. They look at the partners work and discuss the conclusion.
660	L--Mrs. E. I'm all done now, would you like to see it?-- Mrs. E.--Sure!	C organizes his papers. L takes her story to Mrs E. L's partner also takes her work to Mrs. E. The girls stand on each side of Mrs. E. as she looks at their work.
	Mrs. E.--Mmm, yours too. Partner--Are you sure you want to read this, it's really long.__ L--It's very good, too-- Mrs. E.--Maybe I should wait until the next stage, and when is the next stage going to occur? Partner--I'll do it now--	
665		Mrs. E. reads L's work. L returns to her desk. L and partner discuss whether the partner's work needs to be re-copied.
670	Mrs. E.--That's really good' I really enjoyed that, it's a real adult story. I think you should share this. Do you have time? Would	
675	you like to share it today? Most people are almost finished and I think we should share one or two, and L has offered to share her story with you today. So, the rest of you who are writing yours in good, would that be all right with you? O.K. Why don't you come up and read yours today? You can sit on the stool there. O.K. Are we ready to listen?	L sits at her desk. L comes to the stool beside Mrs. E.'s desk.
	L--"Savage" About ten years ago in Kansas there was a couple down the road from us..... (reads story).....	L Reads her story with expression. C. completes his work.

Videotape # 10 C continued

Video Count	Speech Transcription	Observation Transcription
680		L continues to read.
685		
690		
	.....You know, I still think Savage, the champ, rests on the poor old man's mind.	L gets up then turns back.
695	Mrs. E.--What was the final sentence again? L--You know I still think Savage the champ rests on the poor old man's mind. Mrs. E.--Thank you L. - What did you think. --It's good.-- --It was strange.-- Mrs. E.--Why? --Because I thought that Savage would be saved, that the men would be caught and put in jail and Savage would win a lot of money and the guys would be real mad. -- Mrs. E.--(Laughing) Well, I think that's probably a more typical ending. This one is sort of an unusual ending. --It's sad.-- Mrs. E.--It's a sad ending, yes, Great Story! It made a great story. The only thing I was having trouble with, I was thinking when I was reading that story was why did those rustlers, why did they hate that man so much to do that to him? L- Because, this guy was rich and he, Savage was a really good racehorse, and he usually always would win.	L goes to her desk and sits down.
700	and so he got all this money and they hated him because he got all this money. Mrs. E.--Oh! Jealousy and envy, that was it. Oh yes, O.K. Good! I really enjoyed that story. It looks as though there will be a bunch her that will be worth reading. Do you want to read yours now?	

Videotape # 10 C continued

Video Count	Speech Transcription	Observation Transcription
	B--Well I don't want to read it, well I want somebody to read it, but I don't want to.--	
	Mrs. E.--Who could read it?	
	B--Well, anyone--	
	Mrs. E.--I don't mean who could read	
705	it. I mean who would read it.	C raises his hand then goes back to work.
		B decides to read his own story.
	B--"The Land Down Under."--	
	"Hallo, Doug," called Bret, a very energetic and smart boy. Bret lived in Australia, Brett was calling Doug, one of his best friends. Before he could say anything Doug ran out to him and said, "My German Shepherd"s gone - yours may be gone too, take a look." "My dog's gone as well." "Hey, look at that van, what does it say?" "It says ACE's moving company - we'll get it there or we'll be square." "What's that sound?" "It sounds like dogs, let's go." "Hold it, those could be our dogs let's get them, on my motor-cycle."	B reads with expression. L listens, her head on her hand.
710	"Brett, Brett, Brett." "What." "You cannot drive."	
	"We"ll get them on our bikes." (Two minutes later) "Where did they go?" "Over there by the fire hydrant." Bang! "D-Doug, they shot at us!" "Here they come,--the dogs escaped." "Doug don't worry about the dogs, just run." "There's a cop." Hey, cop" "He didn't hear us, I'm sure he's deaf." Bamm! "Get these two goons." The policeman got the two robbers and saved us. Two days later we read the front of the newspaper and the dogs were saved."	Buzzer.
715	Mrs. E.--O.K. Very interesting very different	Intercom Interruption.
		Class leaves the room.

Videotape 10 D Mrs. E.
Transcription of Classroom Writing Episode

Video Count	Speech Transcription	Observation Transcription
725		Mrs. E. returns story folders to the students calling their names.
730	Mrs. E.--Would you people clear your desks and put your books on a neat pile underneath them, please, including fun packages, love packages, well, whatever, because I know that your going to enjoy listening to these stories today. Who would like to be a volunteer? P--I would like to-- Mrs. E.--O.K. Lets all clear away and get ready.	Students clear away.
740		Students brings stool to Mrs. E's desk and organizes the situation.
745	P--Shall I start? "The Fifth Generation of NIMH" - the story was inspired by the book and the movie, the secret of Nimh. It takes place in a home - in a great forest In a home for a mouse - a rat - mouse breed - comfortable place et cetera. Also a comfortable place to tell the history of a family -- get the popcorn ready. Alex,the great owl, was an old and wise one. He tells old new, factual and fantasy and many kinds of stories. Giving information was his job, where he gets it, I don't know. I guess you might as well know what his looks are - brown feathers, grey based breast.	P comes to stool and reads her story. (ESL student) C takes coffee to Mrs. E. C and L sit and listen.
750	yellow eyes and claws. Alex is one of my friends, even though he's an owl. The way we became friends, I don't know. How I got him - I inherited from my great-grandfather. I should get to the story that Alex told me about my great -great - grandfather and great - great - grandmother which was a friend of his great grandfather, Antonius.	

Videotape # 10 D continued

Video Count	Speech Transcription	Observation Transcription
	It began long, long ago that great great grandpa came here to this forest. He, Justin built my home hope for his future. Meeting a	
755	young girl field mouse named Emma that was at that instant, it was mouse love. In this forest mice were very rare, but existed, so mouse love was rare. It so happened that her parents were killed by a fox and the owl had saved her. To make a long story short, they got married and had my great grandpa Tim and his sister Laura, brother Jade and younger sister Blair. Justin was'nt the real name of my great great grandpa, it was Joseph, he changed it because his Father was from Nimh"s rats. He was a rat, that's why we're so different from the others. Nimh was a place where rats and mice were given experimental treatment.	
760	Justin was his Father, still honorable but above his rank was Nicodemus. Nicodemus was the leader of the rats he died on the trip to Thorn Valley ' Thorn Valley is a sanctuary for rats, where they can live independently, without stealing. Joseph has done something that no one else, really horrible - that even his Father vanished into Thorn Valley. Since that he didn't want any more trouble, so he changed his name. Now Emma my great, great grandmother, has some more history too, you know. She was a great granddaughter of Mrs. Jonathon Frisbee. Jonathon, her husband, was from Nimh. He was killed by a cat while doing a favour for the rats. So Justin was a friend of his.	
765	Mrs. Frisbee, needing help, went to the rats, not knowing that the companionship between her husband and the rats. Since which, but that is another story. Anyway an owl of this forest knew almost anything	

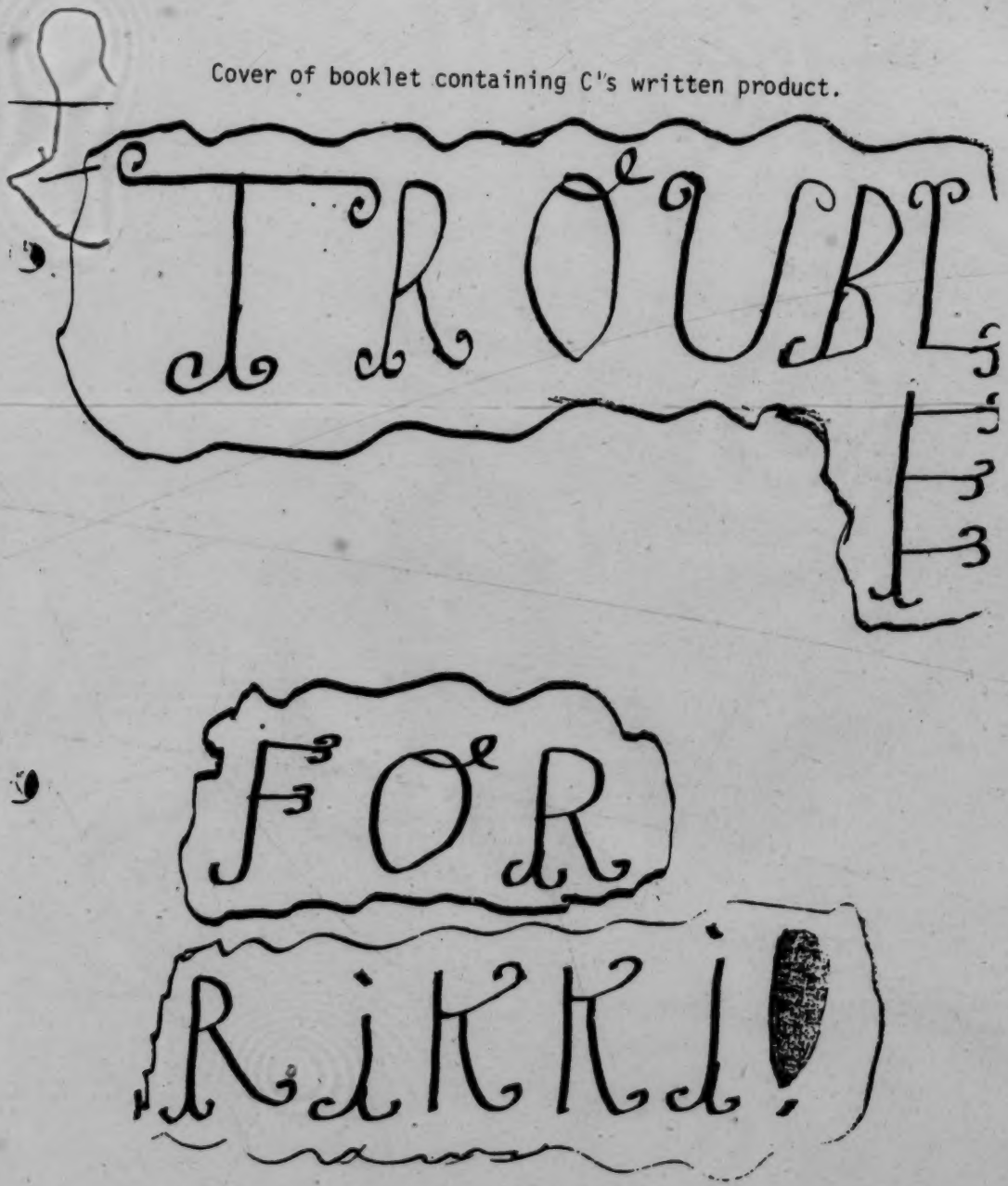
Videotape # 10 D continued

Video Count	Speech Transcription	Observation Transcription
	about the rats of Nimh and in that way, he was an owl-aide, or friend of owls. From this story, that owl was Antonius, so you see I'm a friend of owls. Have to answer another question that most of you want to know - who I am. I am a breed of a combination of mouse and rat -- rouse. My eyes are blue, my fur is tan, I have a long tail. My name is Gloria. Jenifer Leech --The only greneration branch from Nimh in this	
770	forest.	
	Mrs. E.--Thank you P.	The class claps spontaneously. P returns to her desk.
	Mrs. E.--Any comments? --Well, I got a little bit lost-- --So did I, great great grandfather great great grandmother, and all the names--	
775	Mrs. E.--P, how would you reply to that? about the names? You know you talk about historical romance, and that's a way of making history live for us, and so that's a book and you extended it's history, it's not like, you don't think of romance of being like love, you think of it as being history and using a family to develop it. What might be	
780	interesting for you would be to go on from there and develop the story, the history of what was happening, now that we'er into the fifth generation of Nimh, as the world changed, what they saw of the civilization of the world. Because Nimh was pretty well about the 1970's, 80's? So therefore what would the fifth generation of Nimh be? I don't know what the life expectancy would be of a rouse or rat. It might be in the year 2,000. That would be something to think about - any other comments?	Several hands raised.

Videotape # 10 D continued

Video Count	Speech Transcription	Observation Transcription
	C--When they got the serum, that made them live longer and it also made them smarter too, so they could be into the 2,500's. Mrs. E.--And that would be a really interesting route to take, too.	
785.	End of Episode.	

Cover of booklet containing C's written product.



Page one of C's written product.

Trouble

"Hey Rikki" the two words broke the morning silence of the Canadian woods. Coming out of a hole in a fur tree a young Racoon scurried out.

"Hope on Rikki wake up lets have breakfast."

"O.K. wait Shelia" an older Racoon but still young came out of another fur "I'm comming."

Running down his fur Rikki went to Shelia.

"Lets go slow poke." and he started racing down a hill at a suprising speed. Reaching a crisp clear stream he jumped in. Catching a crayfish in one hand and a minow in the other he called out

"Hey Shelia I'm waiting." Finishe his meal he strated to get worked Running up the hill he noticed a hole about 6 feet deep. Walking over to it he saw Shelia was in it unconcious. Really worried he ran to his hole in the fur.

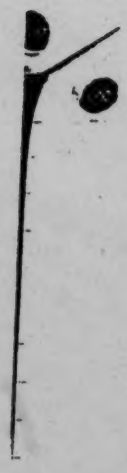
"Todd, Todd wake up I need you come on Todd."

"O.K. what" another young Racoon was awake but not in a great mood.

"Todd Shelia has fallen in a hole and I cant get her out what can we do."

"Now Rikki don't get into this we buisness, I'll help but don't jump to conclusion We'll have to see the Great Owl."

Page two of C's written product.



"No not the wise Owl he has Racco for dessert" now Rikki was really worried.

"Not if you go in the day Now come on we've better get going"

Running down the hill again they stop to see Shelia. Crossing the stream they went for what seemed to Rikki, miles. But finally they got to the Owls tree. It was a gloomy place. It was dark as night for the trees clouded the sunlight. Walking to the dingiest tree of them all, he ran up to it.

Coming into it he yelled sheepeshly.

"Hello Mr. Owl are you home"

"Yes, what do you want" his voice shook the young Raccoon.

"Well my friend is stuck in a trapp hole and could you get him out."

"You know that I would not help you if it wasn't a trappers hole, I have been at war with man since they killed my family. Climb on my back and let us go."

Climbing on his back Rikki called down to Todd

"Meet us at the hole" and Rikki held on tighter.

Flying was a great joy for Rikki and he enjoyed every second. Coming to the hole they landed.

Shelia was awake and well so the Owl swooped down and grabbed her, putting her on the ground.

"Thankyou" we yelled then Todd came up.

Page three of C's written products.

"if you need help din here" then we broke in "So are we."

THE
END

Cover of booklet containing L's written product.

Page one of L's written product

Savage the Champ

About ten years ago in Kansas, there was a couple down the road from us. They were rich, had no kids, so they raced horses. They had the most beautiful horses you had ever seen. But the envy of all was Savage. He was strong brave and of course a beauty. Savage was a tall and radient stallion (black) that could whip the pack any day.

It's hard to explain the way the town felt about Savage. I guess envy and jealousy were the words. Envy and jealousy was the exactly the way to describe what happen to Savage.

It was the week of a big race in the city Savage's owner Mr. Tomas worked him hours on end without rest. The poor horse was practicly dying of the heat that was well above 100 degrees. One night after a hard work out Savage went into his stable. He was so tired he fell asleep....

Just then the stable door swung open and two men went in. They had ropes, guns and a tranquilizer. The beautiful horse woke with a start and before he could get away one of the men shot Savage with the tranquilizer. He fell with a thud on the hard, cold ground.

News got around fast about the champion race horse. Mr. Tomas was in hysterics. After all, his horse could win him alot of cold cash.

Meanwhile Savage was in an old

Page two of L's written product

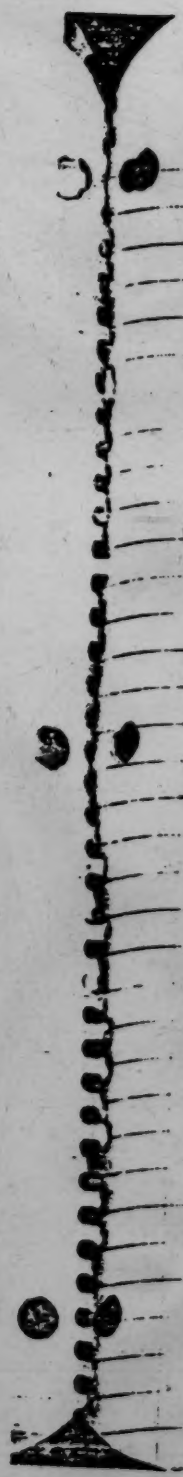
run down shed. He'd luck to get away but the men would whip him red. In town the rangers were called in Tomas would never lie the same. The rangers kept asking him the samey question over and over, so in a short time he was a nervous wreck. All he wanted was his horse back.

The word of Savage was going around fast. It was all around the country and the silly thing was that Savage was in a shed just 2 miles out of town. In the shed ~~[illegible]~~ Savage was getting skinnyer and he was sure to die. That was the rustlers plan 'cause they didn't want Tomas to get any more money. They couldn't do anything with a weak, skinny horse, so they were planing to burn down the shed .... with Savage in it.

2 months had gone by, so the rangers stopped looking for Savage. It was all clear for the ~~[illegible]~~ rustlers to burn down the shed. The poor horse was starving and he wasn't weak to break the chain which held him prisoner. Anyway, Savage tried to get out but it was no use. The rustlers started the shed on fire. Savage was neying and bucking but no one heard him.

Mr. Tomas was out horse back riding when he saw smoke. He ran to the shed. Tomas heard his poor horse. He was jumpin up and down. Seeing the burning fire and realising that Savage would burn Tomas ran to him. Suddenly a flame whipped by

Page three of L's written product.



him. The heat was exhausting and the shed was ready to blow. At the last moment Tomas jumped out of it. But Jaso was still in there and it was the end. The shed blew up.

That was ten years ago. Nothing was said about the fire and the death of Savage. Sometimes I wonder if the town knew what happened. Some people claim Tomas hid the horse, then killed him for insurance. But some people know the truth. Old Tomas died 2 years ago. From the fire he had 2 degree burns. He went to one of those institutions for aged folks three years ago. You know I still think Savage the champ rests on the poor old man's mind.

APPENDIX IV

FIGURE OF VIDEOTAPE TRANSCRIPTION

Videotape #
Transcription of Classroom Writing Episode

Video Count	Speech Transcription	Observation Transcription